

325.







by "Environ of Romens, Sunset," and "Environ of Plombières." He was a landscape painter who deserved more recognition here than was accorded him.

Among the painters of genre the Belgian, Madou, held a high place here as well as in France. "The Smoker" is an excellent figure, but has no dramatic quality such as Madou often introduced. "A Guitar Player," by Madrago, was painted under the impulse of Meissonier and Fortuny, and well painted, too. Louis Rulpez was a closer disciple of Meissonier, and has had less of Fortuny in his work. Very good, indeed, is his scene of an elderly guardsman of the seventeenth century explaining a pass in swordsmanship to a young man.

"The Card Players" is another good piece. From Zamacois we get a watercolor, "Pleador," and from Boldini a very cleverly painted figure of a young woman in a boudoir, vapid, and impertinent of face. Bonnat's "Broken Pitcher" intends to be a genre picture, but is merely the portrait of a little Italian model, and Maurice Leloir's little watercolors and his "Farewell" in oils seem rather out of place in this company, owing to their insipid prettiness.

A splendid, imperfectly drawn but gorgeously conceived and colored scene from "Ivanhoe" by Delacroix is one of the gems of this collection. The Fromentin is a good early one, not common place, the Henner conventional so far as purple robe, creamy nude, and blue sky patch are concerned, but an uncommonly good specimen.

There is a water color by Klimsch of Munich, a pleasing but cloying "End of the Day's Work" by Jules Breton, a good Troyon of 1856 from the A. T. Stewart collection, a well drawn and uncommonly well painted "Strolling Calzone Merchant" by Gérôme, two figure pieces by Erskine Nicol, landscapes by David Johnson and R. W. van Boskerck, a bull by Brascassat, and water colors by David Cox, Birket Foster, Turner, and others. This sale will

occasion no little flurry among the art dealers and picture buyers.

## BIG PRICES AT LYALL SALE.

Nineteen Water Colors, Eighty-five Oils,  
and One Pastel Bring Over

*Times* \$250,000. 2-11-1903

At the sale in Mendelssohn Hall last night of the collection of David C. Lyall of Brooklyn nineteen water colors, eighty-five oils, and one pastel sold for \$251,045. The hall was crowded with dealers, several collectors, and a throng of sightseers when Thomas E. Kirby began auctioning off the collection. The water colors brought moderate prices, but an approach to their values, according to the experts, until the first of the Millets was offered, and, though it was a tiny bit of water color, it brought, after spirited bidding, \$2,300.

After the disposal of several of the oils prices commenced to soar. Theodore Rousseau's "The Oak-Sunset" went for \$5,100, and immediately after a Corot, "Near the Sea," brought \$6,200. It was understood that both pictures went to Senator Clark, who was present with his family. Another Rousseau, "Plowing," a few minutes later brought \$5,100. The big bids came rapidly. "Sunset on the River," by Daubigny, was bought by J. C. Carter for \$11,500, and there was the first burst of applause of the evening.

Corot's "The Forest Park" brought \$5,600; Jacque's "Landscape and Sheep" was knocked down for \$5,050, and then George A. Dowden would not be denied in the bidding for Millet's "La Naissance du Veau," paying \$8,600 for it. A little later, after a fight that ended in his victory and the applause of the enthusiasts, Mr. Dowden gained for the sum of \$20,000 Corot's magnificent "Le Bouleau."

Van Marcke's "Landscape and Cattle" went to Knoedler & Co. for \$6,700. It was believed that they were buying for J. Pierpont Morgan. The same thing was reported when A. Tooth & Sons captured "Environ of Orans," by Gustave Courbet,

\$8,800. Eugene Delacroix's famous "L'Enlèvement de Rebecca" was bought by Durand Ruel for \$11,100.

There was a story that this was bought for the Metropolitan Museum of Art, but it was not confirmed. The final price for Alphonse de Neuville's "The Destruction of the Telegraph Line" was \$12,000, the understanding being that it was to go to the Pittsburg Art Gallery.

The highest figure of the evening was \$25,500, paid for Jules Breton's "La Fin du Travail." This was bought by J. C. Carter, and no information was given as to its final destination.

### WATER COLORS.

"The Sly Butler," L. Emile Adan; A. Blumenstiel	\$90
"The Convalescent," Victor F. Pollet; H. O. Schaus	90
"The Cavalier," Eugene Klimsch; Fisher, Adler & Swartz	110
"Landscape and Cattle," Thomas S. Cooper; buyer not given	120
"The Bather," Charles J. Chaplin; A. Tooth & Sons	200
"A Seashore Scene," Birket Foster; Julius Oehme	320
"Mending Baby's Carriage," Birket Foster; Julius Oehme	390
"Crossing the Common," David Cox; J. G. Gillespie	270
"A Souvenir of the Rhine," J. M. W. Turner; W. J. Walter	900
"A Summer Idyl," E. De Beaumont; J. G. Gillespie	180
"The Parrot," E. De Beaumont; H. O. Seixes	210
"The Chiding Cupid," Jules Worms; A. S. Rouss	210
"The Fair Angler," Maurice Leloir; E. Dwight	240
"Feeding the Pigeons," Maurice Leloir; E. Dwight	200
"A Picador," Eduardo Zamacois; Fisher, Adler & Swartz	170
"Gardeuse des Vaches," Jean François Millet; F. A. Chapman	2,300
"Water Carrier," J. G. Vibert; A. W. Thayer	550
"The Declaration," Attilio Simonetti; E. Dwight	275
"A Bedouin," Giuseppe Signorini; R. A. C. Smith	725

### OIL PAINTINGS.

"Ewe and Lamb," Eugene Verboeckhoven; J. G. Gillespie	160
"Mother's Pride," Paul Bohm; E. R. Peron	230
"On the Esopus Creek," David Johnson; P. W. Rouss	210
"Sheep," Charles Emile Jacque; Harrison D. Meyer	475
"A Guitar Player," Raimundo de Madrazo; G. G. Benjamin	250
"Still Life," Antoine Vollon; Glanzer & Co.	800
"The Surprised Bather," Jean François Millet; Emerson McMillin	1,700
"The Card Players," A. Rulpez; J. C. Strusberg	150
"Cattle and Landscape," Anton Mauve; F. A. Chapman	1,100
"In the Garden," Ferdinand Hellbuth; J. Guggenheimer	200
"On the Serpentine," J. James Tissot; Julius Oehme	180
"Fencing Masters," L. Rulpez; W. J. Walter	325
"A Turkish Soldier," L. Fabron; J. G. Gillespie	120
"Landscape," Emile Lambinet; A. Tooth & Son	200
"An Interesting Game," L. Rulpez; Julius Oehme	150
"The Sewing Lesson," H. Dargelas; J. G. Kohns	110
"The Doctor's Visit," C. Pèrus; J. G. Gillespie	100
"The Smoker," J. B. Maou; J. G. Gillespie	275
"The Boudoir," Giovanni Boldini; W. J. Curtis	425
"The Coming Storm," Jules Dupré; Harrison D. Meyer	1,350
"Grandfather's Present," J. B. Madou; W. J. Walter	200
"Entrance to the Mosque," Alberto Pasini; A. Tooth & Son	1,350
"Forest of Fontainebleau," N. V. Diaz; Julius Oehme	1,300
"Landscape," Théodore Rousseau; Max Bleiman	1,600
"Sunset," Jules Dupré; Louis Marshall	3,100
"A Connoisseur," Glantschnig; G. Swartz	60
"The Oak-Sunset," Théodore Rousseau; Julius Oehme	5,700
"Near the Sea," J. B. C. Corot; H. O. Seixes	6,200
"Will You Have One?," Léon Ferrault; J. Guggenheimer	275
"The Farewell," Maurice Leloir; E. Dwight	375
"Study from Nature, Ramapo," David Johnson; A. W. Thayer	825
"Penitent Magdalen," J. J. Henner; Edson Bradley	



*Valuation from 10<sup>th</sup> April by Ross*  
*May 1900*

*about 1/2 in*

1. J.B.C. Corot,	Upright landscp.	4000	34x45
2. Jules Dupre,	<i>Trees by the River</i>	2500	55x40
3. J.B.C. Corot,	Le Bouleau,	6000	80x50
4. Bastien Lepage,	Rive d'Avril,	2500	80x60
5. Eug. Fromentin,	Souvenir of Algiers, Salon '59,	4500	90x50
6. Meyer von Bremen,	Alone, 1880	1500	40x55
7. Jules Breton,	Fin du Travail, (Etched)	10000	115x75
8. Madou, 1871	With pipe & beer,	250	
9. L. Ruigomez, 1865	Duelling,	100	35x22
10 J.J. Henner,	Weeping Magdalene,	1000	30x37
11 N. Diaz,	Wood Interior, ( <i>Vente Diaz, not signed</i> )	800	38x28
12 F. Heilbuth,	An outing, mother child & dog,	200	17x27
13 F.L. Francais,	1886, Evening landscp.	500	65x52
14 J.L. Gerome,	Ambulatio, Merchant of Cairo	5000	50x75
15 F.A. Cot,	Springtime, in swing, largest	2500	<i>largest</i>
16 J.B.C. Corot,	Woodpath home,	3000	40x50
17 N. Diaz,	Garden of Love,	10000	70x57
18 C. Daubigny,	Evening wh. ducks,	5000	65x37
19 D. Johnson,	Landscp.	250	52x32
20 Jules Dupre,	Sunset, clouds, church in distance,	800	33x30
21 Jules Dupre,	Evening in a boat,	1250	45x30
22 Theo. Rousseau,	Autumn trees,	1500	45x30
23 C. Daubigny,	Cows, evening, drinking,	2500	50x30
24 J.P. Millet,	La Naissance du Veau,	12000	60x45
25 B.W. Leader,	Scotch scene,	750	63x43
26 J.C. Cazin,	His Garden,	850	55x45
27 E. van Marcke,	Cattle,	6000	80x55
28 Hebert,	La Voix Celeste,	2000	
29 C. Daubigny,	large green river banks,	8000	
30 G. Michel,	Coming storm,	300	
31 E. Delacroix,	Enlèvement de Rebecca,	12000	
32 Peccus,	Interior, 4 figs.	200	
33 J. J. Tissot,		400	
34	The artist,	100	
35 Theo. Rousseau,	Plowing even, effect,	1500	45x37
36 R. Brascassat,	Bull & dog,	1000	50x40
37 A. Schreyer,	Arabs in action,	5000	
38 E. Isabey,	Cardinal's blessing	6000	
39 C. Troyon	White & red cow,	12000	90x70
40 E. L. Francais,	<del>The other river banks,</del> <i>Yellow River Banks</i>	300	
41 G. Pelouse,	Green landscape,	250	
42 David Johnson,	Cattle in pasture, big trees,	250	
43 E. Nicol,	Scotchman knitting,	1500	45x50
44 Aug. Bonheur,	Cattle in the stream,	1500	
45 Jules Hercean,	Shepherders and sheep,	400	40x55
46 L. Cahot,	Edge of woods,	200	
47 Maurice Leloir,	Over the garden wall,	250	
48 C.E. O'Neil,	Discussing the harvest,	400	
49 E. Leubinet,	Evening,	200	
50 E. Nicol,	Beating,	1500	
51 Chas. Jacque	Shepherders and flock,	1500	
52 Hector Hamoteau,	Geese herder,	400	
53 Protais,	Prise d'une Batterie,	1000	
54 J.P. Millet,	Female nude in the woods,	750	
55 Jules Dupre,	Cottage,	600	
56 C. Daubigny,	Landscp.	5000	
57 Theo. Rousseau,	Sunset effect,	1500	
58 G. Courbet,	In the mountains,	600	
59 Madou,	Grandfather's presents,	400	
60 Darg las,	Children,	200	
61 L. Bonnat,	Italian girl,	2000	
62 A. Pasini,	Eastern subject,	700	
63 A. Vollon,	Moissonneuses,	1500	
64 Pelouse,	Evening,	250	
65 E. Michel,	The Valley,	300	
66 A. de Neuville,	The French-German war,	10000	
67 Bouguereau, W.	Le Gue. ( <i>2 figs</i> ) <i>German</i>	6000	







ter	5,100
"Bords de Riviere," C. F. Daubigny; J. C. Carter	3,300
"Landscape, Autumn," Jules Dupré; Emerson McMillin	1,360
"Bull and Dog," J. R. Brascassat; Emerson McMillin	1,000
"Stormy Weather; Capel Curig, North Wales," B. W. Leader; Emerson McMillin	1,100
"Landscape," David Johnson; John F. Talmage	1,200
"Environ de Rome-Sunset," L. F. Francals; Emerson McMillin	1,200
"Mon Jardin," Jean Charles Cazin; H. Reisinger	2,600
"Sunset on the River," C. F. Daubigny; J. C. Carter	11,500
"Twilight," C. F. Daubigny; Durand Ruel	1,800
"The Confessional," R. S. Zimmermann; R. M. Hann	150
"Sampling Wheat," G. B. O'Neil; C. H. Kilsey	600
"Environ de Plombieres," F. L. Francals; Emerson McMillin	600
"Sheep and Pasture," R. W. Van Boskerck; Mr. Stanley	450
"Landscape," Louis Cabat; Fisher, Adler & Swartz	775
"Early Morning-Finistere," L. G. Pelouse; H. Schaus	850
"Landscape," Georges Michel; H. Schaus	1,300
"Shepherdess," Jules Hereau; J. B. Haglin	425
"Meditation," J. G. Meyer Von Bremen; Julius Oehme	2,050
"The Forest Path," J. B. C. Corot; Julius Oehme	5,800
"Landscape and Sheep," Charles Emile Jacque; Julius Oehme	5,050
"La Naissance du Veau," Jean Francols Millet; George A. Dowden	8,600
"Cupid's Festival," N. V. Diaz; J. B. Haglin	3,300
"Le Bouleau," J. B. C. Corot; George A. Dowden	20,000
"Nothing Better to Do," Erskine Nicol; Julius Oehme	1,700
"On the Seine," L. G. Pelouse; Herman Schaus	1,675
"In the Art Gallery," José Frappa; Julius Oehme	700
"Despatch Bearer," Rudolf Ernst; R. M. Hann	300
"Landscape and Sheep," Georges Michel; John F. Talmage	675
"Club Law," Erskine Nicol; Max Bleiman	615
"Landscape and Cattle," Emile Van Marcke; Knoedler & Co.	6,700
"Summer Time," E. Auguste Bonheur; Julius Oehme	2,650
"A Pretty Model," Vincente Palmarelli; J. M. Levy	900
"Old Beaux," Carl Decker; Emerson McMillin	225
"The Broken Pitcher," Leon Bonnat; Edward Brandes	3,000
"Rire d'Avril," Jules Bastien-Lepage; A. Tooth & Sons	2,100
"Environ de Ornans," Gustave Courbet; Julius Oehme	6,200
"A Strolling Merchant," J. L. Gerome; D. Guggenheimer	6,000
"The Cardinal's Blessing," Eugene Isabey; D. Guggenheimer	3,500
"Cattle," Constant Troyon; J. G. Gillespie	8,400
"Early Spring," C. F. Daubigny; Stanley	4,200
"Souvenir of Algeria," Eugene Fromentin; J. C. Carter	4,200
"Prise d'Une Batterie," P. A. Protais; J. C. Carter	1,100
"La Fin du Travail," Jules Breton; J. C. Carter	25,500
"L'Enlèvement de Rebecca," Eugene Delacroix; Durand Ruel	11,100
"The Destruction of the Telegraph Line," Alphonse De Neuville; H. O. Schaus	12,000
"Gardeuses d'Oies," Hector Hanoteau; A. F. Brewer	300
"A Sortie," Adolf Schreyer; John A. Haglin	13,900
"Crossing the Stream," W. A. Bouguereau; Julius Oehme	4,500
"La Voix Céleste Antoine," A. E. Hébert; Emerson McMillin	1,500
"Mollesonneuse," Antoine Vollon; Emerson McMillin	1,500
"On the Mediterranean," Oswald Achenbach; W. J. Curtis	800
"Is It for Me?" Otto Erdmann; name not given	150
"Springtime," Pierre Auguste Cot; F. J. Goodwin	3,100

2-5-1903 Time 2  
 The Lyall sale was remarkable for the high prices obtained by the pictures of the Barbizon school and the men usually associated with that school, such as Corot, Daubigny, Jules Breton, and Troyon, though the "Sortie," by Schreyer, was sold for \$13,900; the "Destruction of the Telegraph Line," by de Neuville, brought \$12,000, and "Carrying Off of Rebecca," by Delacroix, \$11,100. Strange to say, the pupil and copyist of Millet, Jules Breton, took the highest sum when Senator W. A. Clark paid \$25,500 for "La Fin du Travail." Corot came next, when "Le Bouleau" went for \$20,000. Senator Clark also secured the beautiful Daubigny "Sunset on the River" for \$11,500, the same painter's "Bords de Riviere" for \$3,860, and Rousseau's "Ploughing" for \$5,100. Instead of rising into the tens of thousands, the famous "Springtime," by Cot, only reached \$3,100, and Bouguereau's "Crossing the Stream" fell to Mr. Julius Oehme for \$4,500. Troyon's cattlepiece went to Mr. Guggenheim for \$8,400, and Tooth & Sons obtained the fine Courbet, "Environ de Ornans," for \$6,200. Knoedler & Co. bought Van Marcke's "Landscape and Cattle" for \$6,700, and Oehme the "Landscape and Sheep," by Jacque, for \$5,050, together with "The Forest Path," by Corot, for \$5,800, while the same painter's "Near the Sea," went for \$6,200 and Rousseau's "The Oak, Sunset," for \$5,700. The "Peasant Girl Tending Cattle," a pastel by Millet, sold for \$2,300, and his oil sketch for "Birth of the Calf" brought \$3,600. The sum of \$6,000, paid for Gerome's "Strolling Calene Merchant," was a high price as Geromes go nowadays, but it is an excellent specimen. The early Fromentin "Souvenir d'Algérie" sold for \$4,200, and Bonnat's "Broken Pitcher" for \$3,000, while "The Cardinal's Blessing" reached \$3,500. "Rire d'Avril," by Bastien-Lepage, was sold for \$2,100, and a "Sunset," by Jules Dupré, for \$3,100. The 105 oils, pastels, and water-colors came to \$250,745, or about \$2,385 apiece. Pictures seem to be pretty good investments, after all.

## THE LYALL COLLECTION OF PICTURES.

2-5-1903  
 Until Feb. 10, an exhibition, previous to sale, is being held at the American Art Galleries of the pictures and other objects of art collected by the late Mr. David C. Lyall of Brooklyn.

The collection is one that will interest a great variety of people, not as a whole, perhaps, but in its number of separate appeals to individual preferences. For it does not seem to have been formed as a result of personal convictions on the part of the collector and scarcely for the purpose of providing him with an environment of intimate companionship. Rather, it is a collection founded upon names, and especially some of the names most familiar in the history of French art during the last century. Many of them stood for principles, respectively so different that to admire strongly some of them is almost inevitably to feel at least an indifference toward others.

But for this very reason one may anticipate that the sale will provoke the brisker interest among purchasers, the more so that many of the names, which have their stanch clientèle of admirers, are represented by extremely important examples.

To suggest at once such a picture—here is Cot's "Springtime," the allegorical composition of a youth and maiden seated in a swing, so widely known from reproductions



a shrug of his shoulders and buries his nose in a neighboring Courbet; while another on my right gets from it all the sweet suggestion that the artist intended. It stirs in him some memory of his own wanton and trustful boyhood when he and another were, temporarily at any rate, all in all to one another, and the world outside was nothing. I stand between these two, bridging, in a measure, the vast interval that separates their preferences, and should be written down an ass for any pains if I venture to coax the one or to discourage the other.

Somewhere, some one may think, there should be a just medium, a common meeting-spot of *la vérité vraie*, whereby such divergent preferences may be adjusted. I doubt it, and for my part would much prefer that each should remain staunch to his own personal needs and back them up with courageous bidding. And those who bid for Cot's picture will have common sense upon their side, for within its own limits—and that is the only reasonable way to estimate any picture—it is a very good one. And that its limits correspond with the limits of the bidder's susceptibilities is the main thing for him.

Again, your sturdy admirer of Millet finds it difficult to tolerate Breton. Millet himself could not, and made the cynical remark that the latter's peasants were too pretty to remain in the country. Just as little could he soften to the kind of poetry that Breton wove into his pictures. It is not on record that he did, but Breton might have retorted not inaptly that Millet's poetry and view of peasant life were soured and narrowed by the hard vicissitudes of his own life, and so, incessantly, the pendulum of chop-logic swings to and fro and we reach about only one tenable conclusion, that nothing is so futile as the sorting of artistic work into separate pigeon-holes of appreciation. Meanwhile, to the many who justly admire Breton's work, this picture, "La Fin du Travail," represents an exceptionally charming example.

So, too, is "Crossing the Stream," by Bouguereau. On the other hand, Vollon's "Moissonneuse" is scarcely so. Interesting, no doubt, it is, because figure subjects by this artist are rare; he painted them only occasionally, as if to try and prove what he could do in the more popular and highly prized métier, if he were so minded. But, on this occasion, he has mainly demonstrated how completely the figure was outside his sympathy, whereas within his own true domain of still-life he has never been surpassed. From the small example in this collection we shall scarcely receive that glow of enthusiasm excited by his grander works. Yet here in *petto* are the qualities of his nobility—rich and subtle use of color, robustness and exquisiteness alike in his sense of texture and that all-pervading artistry which can convert the commonplace into a medium of emotional expression. It is, indeed, an exceedingly choice example.

Another subject that will stir competition is the "Destruction of the Telegraph Line," an incident of the Franco-German War, in which he played his part; painted with verve and full of that actuality which made him the greatest painter of war of the century; of the spirit of war as well as of its externals. It possesses the further pathetic interest of being his last important picture. Schreyer's "Sortie" certainly will find favor, since it contains conspicuously the qualities of grace of movement and charm of color, yet to me it does not convey the masculine breadth and the suggestion of having been the necessary product of a strong impulse that characterize a number of his works.

Some such lack may also be detected in the "Cattle" by Troyon, and when the date is noted the cause appears. It is dated 1846 (not '56 as the catalogue has it); preceding his visit to Holland, while he was already studying cattle, but had not

landscape as is suggested is merely a background. The picture in nowise conveys that relation between the landscape and the animals which is the grand distinguishing characteristic of the artist's final manner. There is a Courbet here, "Environ of Ornans," a view of stream and rocks near the artist's birthplace, which, notwithstanding a lack of illumination and some blackness in the shadows, is an extraordinarily impressive picture, full of magnificent and well-restrained force.

Equally the "L'Enlèvement de Rebecca" by Delacroix is an exceptionally fine specimen; splendidly turbulent in movement and color, rich and resonant and abounding in subtle surprises, a masterpiece of harmony.

How interesting it is to compare this work of the great Romanticist, who went to Scott, Goethe, Shakespeare, anywhere outside his own environment, for inspiration, with the modest realism and affectionate regard of local things displayed in Bastien-Lepage's "Rire d'Avril." It was his special rôle to make intelligible through the sweetness of appeal of his own character as well as of his painting, the brusque, more virile, yet often antagonizing, art of Manet, and so to set an impress upon the history of modern painting. He died before he reached Raphael's age, and, his works being necessarily rare, so delicately charming an example as this one should attract considerable attention. I link it, in my recollection of the exhibition, with a lovely little Cazin, "Mon Jardin." The title explains the loving intimacy of detail, and yet the dainty impressionism with which they are rendered, as being things too obvious to the artist to call for more than a suggestive reminder. The color scheme is equally reticent and subtle, and the picture has, moreover, a charm of heart-felt improvisation, in a gentle strain of unforced, perhaps even unconscious, poetry, ripping forth from an easy and habitual familiarity with the spot.

The collection is fortunate in the possession of three very choice Corots and four Daubignys; among the latter being a "Sunset on the River," which for fulness of feeling and delicate comprehensiveness of suggestion is an extraordinarily beautiful example. Other precious *Morceaux* are Millet's "La Naissance du Veau" and the crayon drawing "Gardeuse des Vaches," while, hanging together, are three little pictures, respectively, by Jules Dupré, Diaz and Rousseau (Nos. 39, 42 and 46), which in small compass, suitable for chamber decoration, illustrate the distinguishing qualities of these artists quite remarkably.

Among other pictures that will be noted are: An unusual and very handsome Fromentin, "Souvenir of Algeria," a dainty little Boldini, "The Cardinal's Blessing," by Isabey, "Landscape and Sheep," by Jacque; two fine Michels; an early water color by Turner; an excellent Van Marcke, and a Gérôme. The last named, "A Strolling Merchant," is unusually good in color and texture, conceived in a thoroughly artistic fashion, and painted with unsurpassable delicacy and precision.

The exhibition will remain open until the morning of the day of sale, Feb. 10.



# \$250,745 FOR LYALL PICTURES.

*New York Sun* 2-11-1903

## BIG PRICES PAID FOR BROOKLYN COLLECTOR'S GEMS.

Senator Clark Gives for "La Fin du Travail," Breton, \$25,500—\$11,100 for Delacroix's "L'Enlèvement de Rebecca," Which La Farge Praises Highly.

In picture prices at New York auctions this winter the extraordinary has become ordinary, and to relate that the paintings and water colors collected by the late David C. Lyall of Brooklyn, which have drawn thousands of people to the American Art Galleries within the last week, were sold for \$250,745 in Mendelssohn Hall last evening is only to say that another highly successful sale has been added to the season's list, and to Thomas E. Kirby's remarkable series.

There were in the Lyall collection, which years ago used to attract thousands of art lovers upon pilgrimages to Brooklyn, 105 pictures, of which nineteen were aquarelles.

Senator W. A. Clark of Montana and New York, who was present, paid for Breton's "La Fin du Travail" \$25,500, the highest price of the evening. The starting bid for this canvas was \$10,000, or only \$1,100 less than the final bid for Delacroix's "L'Enlèvement de Rebecca."

When the Delacroix was put up Mr. Kirby read a letter from John LaFarge praising the painting very highly and expressing the hope that an American museum might become the possessor of so fine an example the master. The picture was bought by N. Durand-Ruel for \$11,100.

Senator Clark bought several other pictures, among them the Daubigny, "Sunset on the River," which was eagerly sought by bidders. For this canvas he paid \$11,500. The fine Corot, "Le Bouleau," was bought by George A. Dowden, after a stiff competition, for \$20,000. Millet's "La Niasance du Veau" sold at \$8,600, and his drawing, "Gardeuse des Vaches," at \$2,300.

Among other well-known men in the company of buyers were J. B. Haggin, E. Dwight Church, Emerson McMillen, John A. Hoagland, who only recently sold his collection of pictures, Jefferson M. Levy, Louis Marshall, D. Guggenheim, I. Guggenheim and R. A. C. Smith.

The pictures sold, their painters, buyers and prices follow:

WATER COLORS.		
1—"The Sly Butler," Adan; A. Blumenstiel.....	Adan; A. Blumenstiel.....	\$90
2—"Convalescent," Pollet; H. O. Seixas.....	Pollet; H. O. Seixas.....	90
3—"Cavalier," Khimsch; Fishel, Adler & Schwarz.....	Khimsch; Fishel, Adler & Schwarz.....	110
4—"Landscape and Cattle," Cooper; A. D. Duff.....	Cooper; A. D. Duff.....	120
5—"The Bathing," Chaplin; A. Tooth & Sons.....	Chaplin; A. Tooth & Sons.....	200
6—"Seashore Scene," Birket; Foster; Julius Oehme.....	Birket; Foster; Julius Oehme.....	320
7—"Mending Baby's Carriage," Birket; Foster; Julius Oehme.....	Birket; Foster; Julius Oehme.....	300
8—"Crossing the Common," David Cox; J. G. Gillespie.....	David Cox; J. G. Gillespie.....	270
9—"Souvenir of the Rhine," Turner; W. J. Walter.....	Turner; W. J. Walter.....	900
10—"A Summer Idyl," Beaumont; J. G. Gillespie.....	Beaumont; J. G. Gillespie.....	180
11—"Parrot," Beaumont; H. O. Seixas.....	Beaumont; H. O. Seixas.....	210
12—"The Chiding Cupid," Worms; A. S. Rossin.....	Worms; A. S. Rossin.....	210
13—"The Fair Angler," Leloir; E. D. Church.....	Leloir; E. D. Church.....	240
14—"Feeding the Pigeons," Leloir; E. D. Church.....	Leloir; E. D. Church.....	200
15—"A Placidor," Zamacois; Fiskel; Aider & Schwarz.....	Zamacois; Fiskel; Aider & Schwarz.....	170
16—"Gardeuse des Vaches," Millet; F. A. Chapman.....	Millet; F. A. Chapman.....	2,300
17—"Water Carrier," Vibert; A. W. Thayer.....	Vibert; A. W. Thayer.....	550
18—"The Declaration," Simonetti; E. D. Gillespie.....	Simonetti; E. D. Gillespie.....	275

20—"Ewe and Lamb," Verboeckhoven; J. E. Gillespie.....	Verboeckhoven; J. E. Gillespie.....	\$180
21—"Mother's Pride," Böhm; E. R. Perkins.....	Böhm; E. R. Perkins.....	280
22—"On the Esopus Creek," Johnson; P. W. Rouss.....	Johnson; P. W. Rouss.....	210
23—"Sheep," Jacque; H. D. Meyer.....	Jacque; H. D. Meyer.....	475
24—"A Guitar Player," Madraso; G. G. Benjamin.....	Madraso; G. G. Benjamin.....	250
25—"Still Life," Vollon; Glaenger & Co.....	Vollon; Glaenger & Co.....	800
26—"The Surprised Bathing," Millet; E. McMillen.....	Millet; E. McMillen.....	1,700
27—"Card Players," Rulopez; J. A. Strusberg.....	Rulopez; J. A. Strusberg.....	150
28—"Cattle and Landscape," Mauve; F. A. Chapman.....	Mauve; F. A. Chapman.....	1,100
29—"In the Garden," Hellbuth; I. Guggenheim.....	Hellbuth; I. Guggenheim.....	200
30—"On the Serpentine," Tlassi; J. Oehme.....	Tlassi; J. Oehme.....	180
31—"Fencing Masters," Rulopez; W. J. Walter.....	Rulopez; W. J. Walter.....	325
32—"A Turkish Soldier," Fabron; J. G. Gillespie.....	Fabron; J. G. Gillespie.....	120
33—"Landscape," Lambinet; Tooth & Sons.....	Lambinet; Tooth & Sons.....	200
34—"An Interesting Game," Rulopez; J. Oehme.....	Rulopez; J. Oehme.....	150
35—"The Sewing Lesson," Darglas; J. E. Kohns.....	Darglas; J. E. Kohns.....	110
36—"The Doctor's Visit," Pécur; J. G. Gillespie.....	Pécur; J. G. Gillespie.....	100
37—"The Smoker," Madou; J. G. Gillespie.....	Madou; J. G. Gillespie.....	275
38—"The Boudoir," Boldini; W. J. Curtis.....	Boldini; W. J. Curtis.....	425
39—"Coming Storm," Dupré; H. D. Meyer.....	Dupré; H. D. Meyer.....	1,350
40—"Grandfather's Present," Madou; W. J. Walter.....	Madou; W. J. Walter.....	200
41—"Entrance to the Mosque," Paslat; Tooth & Sons.....	Paslat; Tooth & Sons.....	1,350
42—"Forest of Fontainebleau," Diaz; J. Oehme.....	Diaz; J. Oehme.....	1,300
43—"Landscape," Rousseau; M. Bleiman.....	Rousseau; M. Bleiman.....	1,600
44—"Sunset," Dupré; Louis Marshall.....	Dupré; Louis Marshall.....	3,100
45—"A Commisssur," Glantschnig; G. Schwartz.....	Glantschnig; G. Schwartz.....	60
46—"The Oak—Sunset," Rousseau; J. Oehme.....	Rousseau; J. Oehme.....	5,700
47—"Near the Sea," Corot; H. O. Seixas.....	Corot; H. O. Seixas.....	6,200
48—"Will You Have One?," Perrault; I. Guggenheim.....	Perrault; I. Guggenheim.....	275
49—"The Farewell," Leloir; E. D. Church.....	Leloir; E. D. Church.....	375
50—"Study from Nature," Johnson; A. W. Thayer.....	Johnson; A. W. Thayer.....	825
51—"Penitent Magdalen," Henner; E. Bradley.....	Henner; E. Bradley.....	4,200
52—"Ploughing," Rousseau; W. A. Clark.....	Rousseau; W. A. Clark.....	5,100
53—"Bords de Riviere," Daubigny; W. A. Clark.....	Daubigny; W. A. Clark.....	3,800
54—"Landscape—Autumn," Dupré; E. McMillen.....	Dupré; E. McMillen.....	1,800
55—"Bull and Dog," Brascassat; E. McMillen.....	Brascassat; E. McMillen.....	1,000
56—"Stormy Weather," Capel; Curig; Leader; E. McMillen.....	Capel; Curig; Leader; E. McMillen.....	1,100
57—"Landscape," Johnson; J. F. Talmage.....	Johnson; J. F. Talmage.....	1,200
58—"Environs de Rome," Franais; E. McMillen.....	Franais; E. McMillen.....	1,200
59—"Mon Jardin," Cazin; H. Reisinger.....	Cazin; H. Reisinger.....	2,600
60—"Sunset on the River," Daubigny; W. A. Clark.....	Daubigny; W. A. Clark.....	11,500
61—"Twilight," Daubigny; Durand Ruel.....	Daubigny; Durand Ruel.....	1,800
62—"The Confessional," Zimmermann; R. M. Haan.....	Zimmermann; R. M. Haan.....	150
63—"Sampling Wheat," O'Neil; C. H. Kelsey.....	O'Neil; C. H. Kelsey.....	600
64—"Environs de Plombi res," Franais; E. McMillen.....	Franais; E. McMillen.....	600
65—"Sheep and Pasture," Van Boskerck; Stanley.....	Van Boskerck; Stanley.....	450.00
66—"Landscape," Cabat; Fishel, Adler & Schwarz.....	Cabat; Fishel, Adler & Schwarz.....	775.00
67—"Early Morning—Finistère," Pelouse; H. Schaus.....	Pelouse; H. Schaus.....	850.00
68—"Landscape," Michel; J. B. Haggin.....	Michel; J. B. Haggin.....	1,300.00
69—"A Shepherdess," Hureau; A. W. Thayer.....	Hureau; A. W. Thayer.....	425.00
70—"Meditation," Meyer; J. Oehme.....	Meyer; J. Oehme.....	2,050.00
71—"The Forest Path," Corot; J. Oehme.....	Corot; J. Oehme.....	5,600.00
72—"Landscape and Sheep," Jacque; J. Oehme.....	Jacque; J. Oehme.....	5,050.00
73—"La Niasance du Veau," Millet; G. A. Dowden.....	Millet; G. A. Dowden.....	8,600.00
74—"Cupid's Festival," Diaz; J. B. Haggin.....	Diaz; J. B. Haggin.....	3,300.00
75—"Le Bouleau," Corot; G. A. Dowden.....	Corot; G. A. Dowden.....	20,000.00
76—"Nothing Better To Do," Nicol; J. Oehme.....	Nicol; J. Oehme.....	1,700
77—"On the Seine," Pelouse; H. Schaus.....	Pelouse; H. Schaus.....	1,675
78—"In the Art Gallery," Frappa; J. Oehme.....	Frappa; J. Oehme.....	700
79—"Despatch Bearer," Ernst; R. M. Haan.....	Ernst; R. M. Haan.....	300
80—"Landscape and Sheep," Michel; J. F. Talmage.....	Michel; J. F. Talmage.....	675
81—"Club Law," Nicol; M. Bleiman.....	Nicol; M. Bleiman.....	625
82—"Landscape and Cattle," Van Marcke; Knoedler & Co.....	Van Marcke; Knoedler & Co.....	6,700
83—"Summer Time," Auguste Bonheur; J. Oehme.....	Auguste Bonheur; J. Oehme.....	2,050
84—"A Pretty Model," Palmariol; R. M. Haan.....	Palmariol; R. M. Haan.....	900
85—"Old Beaux," Becker; Jefferson M. Levy.....	Becker; Jefferson M. Levy.....	225
86—"The Broken Pitcher," Bonnat; E. McMillen.....	Bonnat; E. McMillen.....	3,000
87—"Rire d'Avril," Bastien-Lepage; E. Brandus.....	Bastien-Lepage; E. Brandus.....	2,100
88—"Environs of Ormans," Courbet; Tooth & Sons.....	Courbet; Tooth & Sons.....	6,200
89—"A Strolling Merchant," Gérôme; J. Oehme.....	Gérôme; J. Oehme.....	6,600
90—"The Cardinal's Blessing," Isabey; D. Guggenheim.....	Isabey; D. Guggenheim.....	3,500
91—"Cattle," Troyon; D. Guggenheim.....	Troyon; D. Guggenheim.....	8,400
92—"Early Spring," Daubigny; D. Guggenheim.....	Daubigny; D. Guggenheim.....	4,200
93—"Souvenir of Algeria," Fromentin; J. G. Gillespie.....	Fromentin; J. G. Gillespie.....	4,200



95—"La Fin du Travail," Breton; W. A. Clark.....	1,100
96—"L'Enlèvement de Rebecca," Delacroix.....	25,500
Durand-Ruel.....	11,100
97—"Destruction of the Telegraph Line," De Neuville; H. Schaus.....	12,000
98—"Gardeuses d'Oies," Hanoteau; A. F. Brewer.....	350
99—"A Sortie," Schreyer; J. A. Hoagland.....	13,900
100—"Crossing the Stream," Bouguereau; J. Oetme.....	4,500
101—"La Voix Céleste," Hébert; E. McMillen.....	1,500
102—"Moissonneuse," Vollon; E. McMillen.....	1,500
103—"On the Mediterranean," Achenbach; W. J. Curtis.....	800
104—"Is It for Me?" Erdmann; A. F. Brewer.....	150
105—"Springtime," Cot; F. J. Goodwin.....	3,100
Total.....	\$250,745

## SENATOR CLARK TOP BIDDER AT SALE OF FAMOUS PAINTINGS.

As "Mr. Carter" He Pays \$75,000 for Canvasses After Spirited Bidding, in Which Other Collectors and Many Dealers Take Part—One Masterpiece Costs Him \$25,000.

Senator Clark, of Montana, under the name of "J. C. Carter," took command of the sale of the David C. Lyall paintings by Auctioneer Thomas C. Kirby in Mendelssohn Hall last night. What he wanted he got. More than a quarter of a million dollars was realized on the first night's bidding, and of it Senator Clark spent \$75,000.

He paid the top price—\$25,500—for a Breton, "Le Fin de Travail." He also paid \$11,500 for Daubigny's "Sunset on the River." There was nothing that "J. C. Carter" bid for that he didn't get.

Senator Clark was there in person, and with him were his two daughters, Mrs. Culver and Mrs. Morris, and his son-in-law, Dr. Culver. They sat together, and were enthusiastic observers of the progress of the sale.

In all 105 pictures were put up, eighty-six of them oils and the remaining nineteen water colors. They netted \$351,045, an average of almost \$2,500 a painting. The audience of bidders was large and

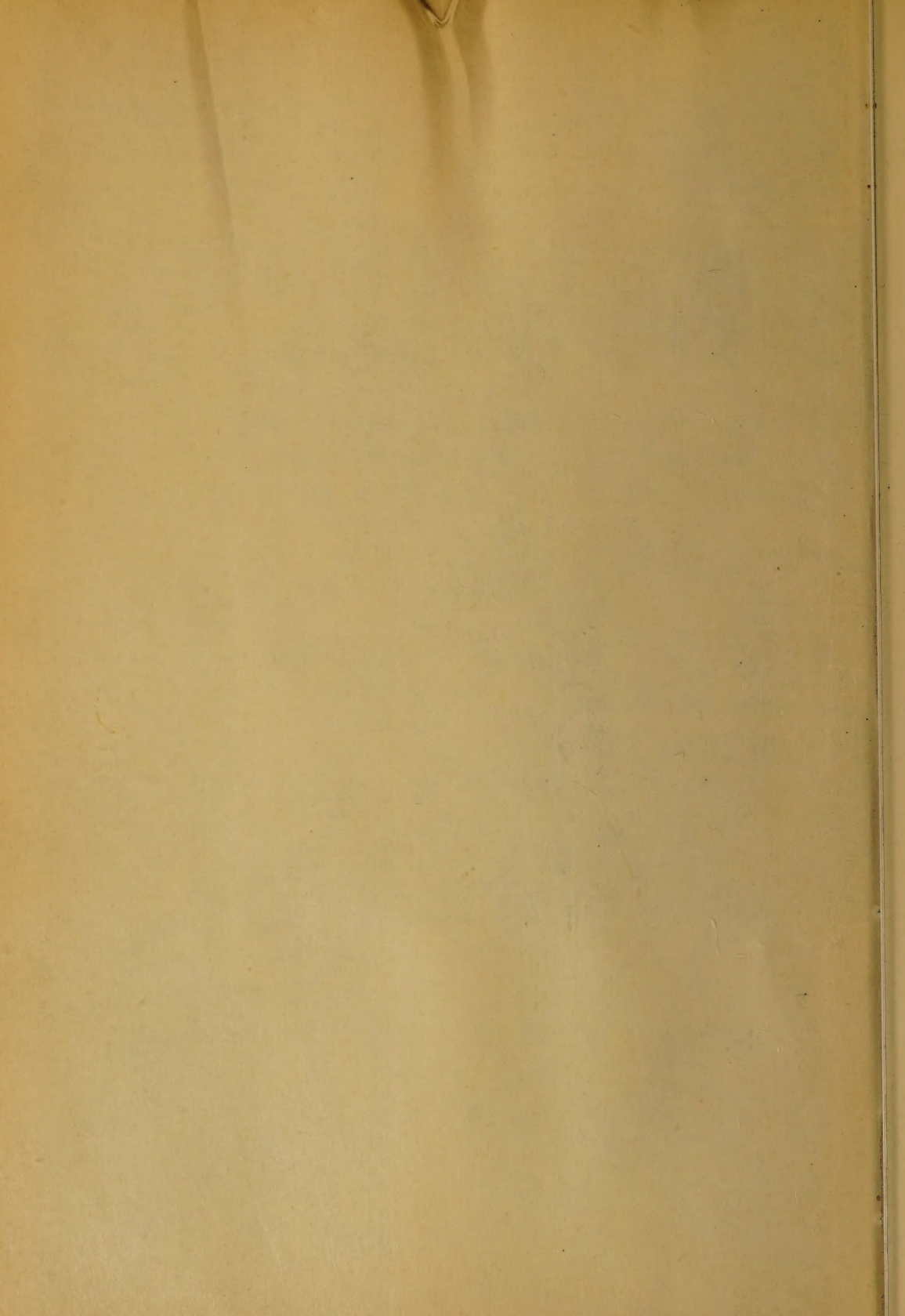
enthusiastic and most representative. Besides many well-known art collectors all the principal dealers were there.

The first noteworthy sale was a Corot, "Near the Sea," for which H. A. Seixas paid \$6,200. Edson Bradley got Hierner's "Penitent Magdalen" for \$4,200. Senator Clark's first purchase as "J. C. Carter" was Rousseau's "Ploughing," for which he wrote his check for \$5,100. Immediately after he gave \$3,500 for Daubigny's "Bords de Riviere."

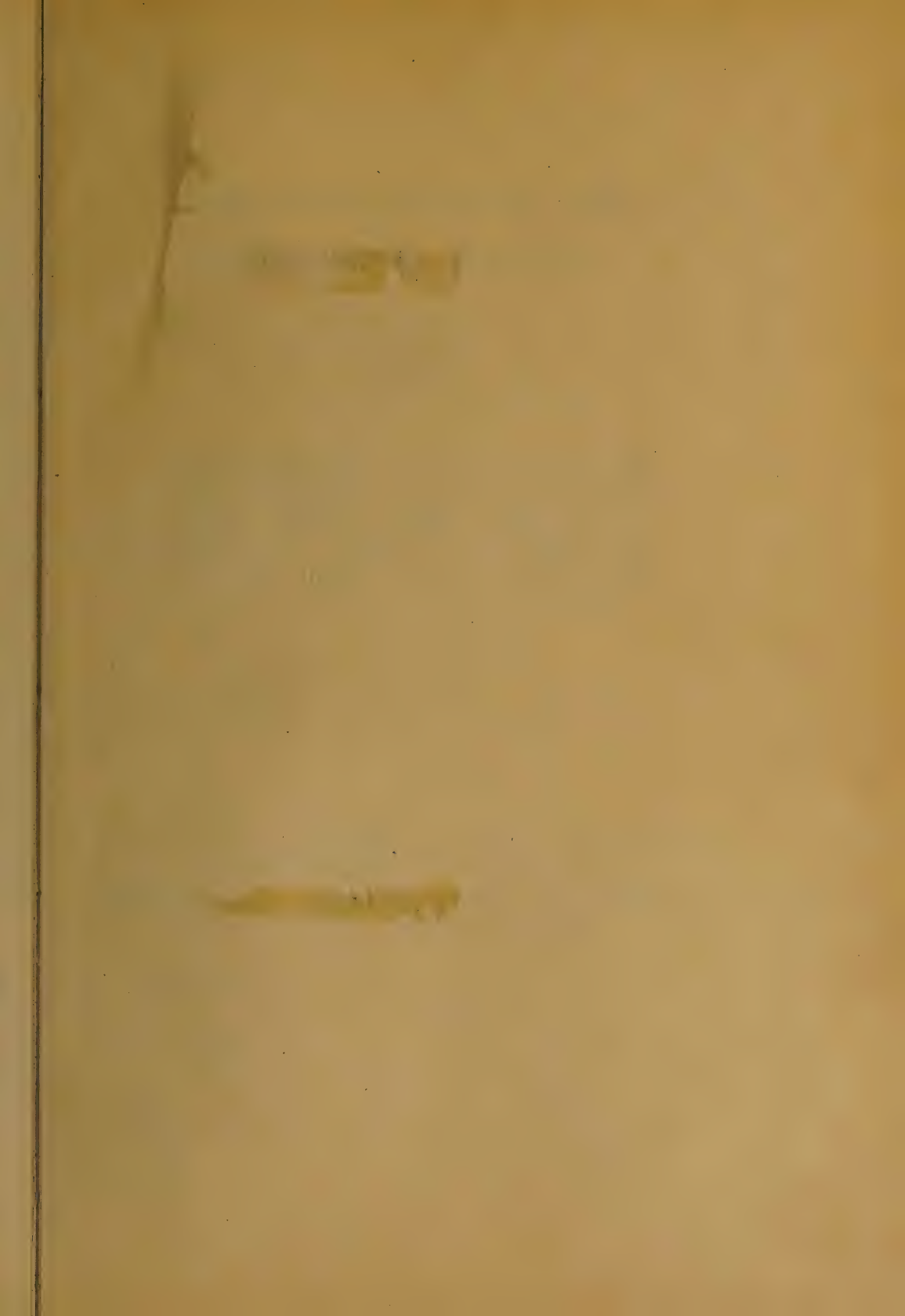
Durand-Ruel paid \$11,100 for Delacroix's "L'Enlèvement de Rebecca," but Schaus got the superb De Neuville "Destruction of the Telegraph Line" for \$12,000. Schreyer's "A Sortie" went to John A. Hoagland for \$13,900, and Millet's famous "La Naissance de Veau" was captured by George A. Dowden for \$3,600.

Diaz's "Cupid's Festival" fell to J. B. Haggin for \$3,300. There was rapid-fire bidding for the star Corot, "Le Bouleau," and Mr. Dowden finally won it on his \$20,000 bid.















**THE COLLECTION OF THE LATE  
DAVID C. LYALL**

**ON VIEW DAY AND EVENING AT  
THE AMERICAN ART GALLERIES  
FROM WEDNESDAY, FEBRUARY  
FOURTH, UNTIL THE MORNING  
OF THE DAY OF SALE, INCLUSIVE**

**SALE AT MENDELSSOHN HALL  
FORTIETH STREET, EAST OF BROADWAY  
TUESDAY EVENING, FEBRUARY TENTH  
BEGINNING PROMPTLY AT EIGHT O'CLOCK**



*Subscriber's Copy No. 492*

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A. W. Elton & Co. Boston



**ILLUSTRATED CATALOGUE OF  
PAINTINGS, PASTELS  
AND WATER COLORS**

**COLLECTED BY**

**THE LATE**

**DAVID C. LYALL**

**OF BROOKLYN**

**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**

**THE SALE WILL BE CONDUCTED BY**

**THOMAS E. KIRBY**

**OF THE AMERICAN ART ASSOCIATION, MANAGERS**

**NEW YORK: 1903**

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by Chester A. Lawrence*

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Press of J. J. Little & Co., Astor Place, New York



## INTRODUCTION

For a number of years the collection of pictures owned by Mr. David C. Lyall of Brooklyn was the goal of a pilgrimage of very many lovers of art, and particularly of those whose predilections were in favor of the French school. He began his collection with the distinct purpose of assembling as thoroughly a representative group of pictures by notable French artists who have flourished during the past fifty or sixty years as it was possible to obtain by careful selection without overloading it with a multiplicity of examples of any one painter or by expanding the collection beyond the limits of a reasonably extensive private gallery by the purchase of large exhibition pictures. With a few exceptions the works are, thus, of cabinet size, and no one of them is, indeed, too large to be properly placed in a room of the average size. Bouguereau's "Crossing the Stream" and Cot's "Springtime," both of them very well-known paintings, are the largest on the list, and two of the most important and interesting of the figure subjects are Jules Breton's "La Fin du Travail" and De Neuville's "The Destruction of the Telegraph Line: An Episode in the Franco-German War." The first of

these was painted for Mr. Lyall, and has never been publicly exhibited except in the Salon of 1887.

It is a frequent experience of those who give commissions to artists that the very fact of painting to order tends to weaken the impulse to produce, and the result is, more often than otherwise, somewhat disappointing. But in this fine work by Breton we find all the charm, all the sympathy and all the refined artistic qualities which distinguish his best pictures, and he himself frankly states his opinion in a letter in which he writes: "This picture has been very much praised by my colleagues of the jury," and in a second communication: "You should see how the French and the foreign press praise this picture, which I regard as one of my best."

There is a certain exceptional interest attaching to De Neuville's picture, from the fact that it is the last important work executed by him before his death, which occurred in 1885, the year after the picture was painted. In his letter describing the circumstances under which the work was undertaken and produced, he says: "The incident is described in a very vivid way by Ludovic Halévy in his book, 'L'Invasion.'" And he goes on to say that, for artistic reasons, he changed the uniforms of the Prussian dragoons, and also omitted some of the unpicturesque features of the village of Étretat, where the incident occurred. Many of the figures in the composition are actually portraits, a fact which adds not a little to its historical significance.



It would be easy to multiply interesting stories of a more or less personal character about many of the pictures in the collection, for Mr. Lyall often bought directly from the artists and established friendly relations with them. Certain of the works have become widely known through reproductions, but none of them have been cheapened by being made too familiar. The most casual study of the pictures will induce the conviction that it is a remarkable collection, testifying to the exceptional taste and judgment of the late owner. With **the Millets**, the Rousseaus, the Daubignys, the Corots as a nucleus, not to mention examples by Courbet, Michel, Gérôme, Delacroix, Diaz and many others, this list covers a wide range of French art, and one for which it would be difficult to find a parallel. The few English and American pictures in the collection make it seem probable that Mr. Lyall, if he had lived, would have studied these schools with the same interest which he showed for the French.

F. D. MILLET





# CATALOGUE





# WATER COLORS, PASTELS AND SEPIA DRAWINGS

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90.<sup>00</sup> L. ÉMILE ADAN *A. Blumenstiel*

## 1—THE SLY BUTLER

Water Color

Seated in an armchair beside a table covered with tea-things and decanters, an old butler, in the ornate livery of the eighteenth century, leans back and empties the remnants of a decanter of white wine down his throat. His mistress is just opening the door behind him. In the foreground is a newspaper hastily thrown down on the floor.

*Signed at the right, L. ÉMILE ADAN.*

*Height, 14½ inches; width, 10 inches.*

90.00  
VICTOR F. POLLET

H. O. Series

2—THE CONVALESCENT

Water Color

A half-length figure of a young lady in a black, fur-trimmed wrap is languidly seated in an easy-chair upholstered with mauve silk. In front of her is a Japanese table with red-lacquer tray top, holding a decanter of wine and a plate of cakes. In her right hand she has a Japanese fan.

*Signed at the right, V. POLLET.*

*Height, 9 inches; width, 6½ inches.*



110.00  
**EUGÈNE KLIMSCH**

*Fishel Adler Schura*

**3—THE CAVALIER**

Water Color

A cavalier in deep orange-velvet costume, with yellow sleeves and blue stockings, is seated with one arm around the waist of a serving maid who is lighting his long pipe. On a cask behind the cavalier are a pewter tankard and a glass of sack; in the foreground are cabbages and various kitchen utensils.

*Signed at the left, EUGÈNE KLIMSCH.*

*Height, 5½ inches; width, 4 inches.*

120.<sup>00</sup>

THOMAS SIDNEY COOPER

A. D. Duff

4—LANDSCAPE AND CATTLE

Sepia Drawing

This is a drawing in sepia of a cow, three sheep, and a lamb in sunlight in a broad, open country. The sky is simple in design, with a few rolling clouds near the horizon, and the distance suggests a region diversified by woods and low hills.

*Signed at the right, T. S. C.*

*Height, 8 inches; length, 10 inches.*



# CHARLES J. CHAPLIN

2007

*A. Tooth Son*

5—*THE BATHER*

Water Color

A young woman, partly undressed, is standing on the edge of a pond in the forest, her head turned away as if she heard some one approaching through the wood. Behind her on the ground are the outer garments she has just thrown off, and near at hand is a basket of roses.

*Signed at the right, CH. CHAPLIN.*

*Height, 10 inches; width, 6 inches.*

320.00

BIRKET FOSTER

*Julius Ochse*

6—A SEASHORE SCENE

Water Color

On the downs above a seaside village two little girls are teaching a young child to toddle across the turf from one to the other. Beyond the group is a cottage half hidden by the slope of the hill, and, farther away, sheep are feeding in a field at the edge of a cliff. In the distance is a line of blue water with white sails, and over all a delicate gray sky.

*Signed at the right, B. R.W.S.*

*Height, 5 inches; length, 7 inches.*

PAINTED FOR MR. LYALL.



390.00 **BIRKET FOSTER** *Julius Achme*

7—**MENDING BABY'S CARRIAGE**

Water Color

A small boy, seated on a stile beside a country road in England, is busy trying to repair a broken toy cart. In front of him a weeping child clings to her elder sister, who, carrying the baby on her right arm, watches the boy at his task. In the distance are a roadside cottage and a stretch of pleasant landscape.

*Signed at the left, W. R.W.S.*

*Height, 5 inches; length, 7 inches.*

**PAINTED FOR MR. LYALL.**

270.<sup>55</sup>  
DAVID COX

*J. G. Gillespie*

8—CROSSING THE COMMON

Water Color

A broad, open moorland in Wales with a deeply rutted cart-path between patches of grass. Two children, one with jug in hand, are strolling down the path toward the bend of a brook in the foreground. In the distance are houses, cattle, a few trees, a line of sunlit hills, and the gleam of water. In the sky is a large mass of cumulus clouds.

*Signed at the left, D. Cox.*

*Height, 9 $\frac{3}{4}$  inches; length, 14 inches.*

PAINTED FOR MR. LYALL.

*A SOUVENIR OF THE RHINE*

BY

J. M. W. TURNER



J. M. W. TURNER

900.00

H. L. Walter

9—A SOUVENIR OF THE RHINE

Water Color

The junction of two streams in a gorge among the hills. Ruined castles crown the steep crags which overhang the river; a slender tree, growing on the rocky bank in the foreground, where are seen two kneeling figures, rises against the hillside and the sky on the right. In the extreme distance looms up the form of a high mountain.

*Signed at the right, J. M. W. TURNER.*

*Height, 9½ inches; length, 12½ inches.*



A. W. Elson & Co. Boston





180.00 É. DE BEAUMONT

J. G. Gillespie

10—A SUMMER IDYL

Water Color

The figure of a maiden half draped in orange pink and holding a flageolet in her hand is seen seated on a stone step in the midst of a rank growth of flowers. In the distance is suggested a fertile valley, beyond which the horizon is lost in the summer haze.

*Signed at the right, É. DE BEAUMONT.*

*Height, 9½ inches; width, 6 inches.*

2/0.00

É. DE BEAUMONT

H. V. Lixes

11—THE PARROT

Water Color

The nude figure of a young girl is seen sitting on a pile of draperies thrown down carelessly on a red-tiled floor. She is swinging by a string attached to his perch a red parrot, balancing in a ring hung from the ceiling. Behind her is a yellow curtain, and on the floor near by is a pair of green slippers.

*Signed at the right, É. DE BEAUMONT.*

*Height, 9 inches; width, 6½ inches.*

210.<sup>ro</sup> JULES WORMS

A. S. Rossin

12—THE CHIDING CUPID

Water Color

Before a seated figure of Cupid on a simple pedestal stands a girl in Spanish costume of black-ribbon headdress, yellow jacket, and blue petticoat. A carved swag decorates the wall behind the figure, a richly upholstered chair is half hidden by the dress, and a plant in a glazed pot stands beside the pedestal.

*Signed at the right, J. WORMS.*

*Height, 14½ inches; width, 10 inches.*



240.<sup>00</sup> MAURICE LELOIR *E. D. Church*

13—THE FAIR ANGLER

Water Color

A young lady has tied her boat to a tree overhanging a broad, quiet stream and, half kneeling in the stern of the boat, she holds her fishing rod and languidly watches the float in a bit of open water among the lilies near the bank. She is dressed in a red-striped dress, and a blue and gray rug hangs over the side of the boat near the bow.

*Signed at the left, MAURICE LELOIR, 1885.*

*Height, 10 inches; length, 14½ inches.*

PAINTED FOR MR. LYALL.

200.<sup>55</sup> MAURICE LELOIR

E. D. Church

14—FEEDING THE PIGEONS

Water Color

In a garden rich with flowers, where stands a statue of Leda and the Swan on a low pedestal, a young lady has thrown herself on the grass to feed the pigeons which flutter around her. She wears a pink silk sun-bonnet and a salmon pink dress, with a black shawl falling around her hips.

*Signed at the right, MAURICE LELOIR, 1885.*

*Height, 10 inches; length, 14½ inches.*

PAINTED FOR MR. LYALL.

170.00

EDUARDO ZAMACOIS

Fischel, Adler Schwartz

15—A PICADOR

Water Color

This is a study of a stalwart Spaniard dressed as a picador in broad-brimmed hat with rosette, a flowered jacket with silver ornaments, yellow breeches, and thick leather leggings tied with red cord and tassels. Over his right shoulder he carries his pike.

*Signed at the left, ZAMACOIS.*

*Height, 11½ inches; width, 8 inches.*



*GARDEUSE DES VACHES*

BY

JEAN FRANÇOIS MILLET

2300.<sup>00</sup>  
JEAN FRANÇOIS MILLET

*F. A. Chapman*

16—GARDEUSE DES VACHES

Pastel

A peasant girl in blue jacket and petticoat, with her head and shoulders covered by a white shawl, is seated on a little knoll busy with her knitting, while a friendly cow is grazing close at hand. In the distance is a village, with a rank of tall, slender trees beyond an open meadow.

*Signed at the right, J. F. MILLET.*

*Height, 11½ inches; length, 17½ inches.*

日本  
明治  
二十  
二年  
四月  
一日







8-3-0.00 J. G. VIBERT

*A. W. Thayer*

17—WATER CARRIER

Water Color

A young man in white shirt and full petticoat breeches, a red sash and sleeveless jacket and orange turban and socks, stands holding a green-glazed jar while he is waiting for a second receptacle to fill with water from a bronze tap in a rough brick wall.

*Signed at the right, J. G. VIBERT.*

*Height, 14 inches; width, 10 inches.*

275.<sup>00</sup>      **ATTILIO SIMONETTI**      *E. D. Church*

18—*THE DECLARATION*

Water Color

Stretched at full length on a sofa in an attitude of careless ease is a young lady in Spanish dress, shading her eyes with a small fan, while an old beau, flower in buttonhole and hand on heart, leans over the sofa behind her. The accessories are a leopard skin on the floor, tapestries on the wall, a gilded table with silver ewer and china cup, and a rich screen and curtain.

*Signed at the right, ATTILIO SIMONETTI, ROMA, 1874.*

*Height, 14½ inches; length, 18½ inches.*

GIUSEPPI SIGNORINI

725. 50

R. A. C. Smith.

19—A BEDOUIN

Water Color

A stalwart Bedouin is standing like a sentinel in the desert, with his long gun held in port position across his body. The brim of an immense hat, lined with red stuff and embroidered with barbaric patterns, frames his head with a mass of color almost as large in proportion to the figure as an open umbrella.

*Signed at the right, GIUSEP SIGNORINI.*

*Height, 27 inches; width, 17 inches.*





## OIL PAINTINGS

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160.00  
**E. VERBOECKHOVEN**

20—**EWES AND LAMB**

*J. G. Gillespie*

A study of a freshly sheared ewe, who stands, half ashamed of her appearance, on a bit of rough ground near a rude fence. Her lamb lies in front of her, and a butterfly has just alighted on the ground beside her.

*Signed at the right, EUGÈNE VERBOECKHOVEN, 1847.*

*Height, 4½ inches; length, 5½ inches.*

230.

PAUL BÖHM

*E. R. Perkins*

21—*MOTHER'S PRIDE*

A peasant woman in dull pink jacket, red kerchief, blue apron, and striped green petticoat is seated on a bench in a rustic courtyard peeling cucumbers. Beyond her, equally relieved against a sunlit wall, is her child, with a doll and various toys. On the left is a gate in the rough wall and on the right a string of drying leaves.

*Signed at the right, PAUL BÖHM, MÜNCHEN.*

*Height, 6 inches; length, 8 inches.*

210.00  
**DAVID JOHNSON**

*P. W. Rous*

**22—ON THE ESOPUS CREEK**

A typical bit of American river scenery in summer time, with a great clump of elms overhanging the water and cattle seeking the shade or cooling themselves in the stream. In the distance is a humble farm-house, and across the river are flat meadows and woods.

*Signed at the left, J '76.*

*Height, 6 inches; length, 8½ inches.*

**CHARLES ÉMILE JACQUE**

**23—SHEEP**

*+ 75.00*

*Harrison H. Meyer*

A farm scene with a flock of sheep, some of them feeding, others lying down in the shadow of a tree. Here and there are friendly barn-yard fowl. In the background is the farm building, where a cackling hen interrupts the peace of the hour, and beyond is a suggestion of meadows and hills.

*Signed at the left of centre, CH. JACQUE, 1867.*

*Height, 6 inches; length, 7½ inches.*



250. 00

RAIMUNDO DE MADRAZO

G. G. Benjamin

24—A GUITAR-PLAYER

This is a study of a Spanish guitar-player in a typical costume of blue and black, seated in a chair with his left leg thrown back, and holding with his left hand his ribbon-bedecked guitar, resting upright on his left thigh.

*Signed at the upper left, R. MADRAZO.*

*Height, 8 inches; width, 4½ inches.*

GEORGE I. SENEY COLLECTION, 1885.

*STILL LIFE*

BY

ANTOINE VOLLON

## ANTOINE VOLLON

800.00

25—*STILL LIFE*

Glaenzer Rec.

A richly painted jar on a metal base, a bunch of violets lying on a yellow book, and an old gold watch and fob casually placed on a piece of deep green velvet gave the variety and richness of color, texture, and form which attracted the artist to paint this bit of still life.

*Signed at the left, A. VOLLON.*

*Height, 9½ inches; length, 12½ inches.*



A. W. Elson, & Co. Boston





JEAN FRANÇOIS MILLET

1700.

C. McMillan

26—THE SURPRISED BATHER

A half-crouching nude woman is seen forcing her way through a tangle of tall reeds, in the shelter of which she has apparently been bathing in fancied security from observation. The flesh is strongly accented in light and shade and is solidly relieved against a deep shadow in the masses of gray green.

*Signed at the right, J. F. MILLET.*

*Height, 7 inches; length, 9 inches.*

150.00

L. RUIPEREZ

*J. A. Sturzburg*

27—THE CARD PLAYERS

A group of three men interested in a game of cards played between two of them in a superior sort of a cabaret with wainscoted walls mellowed by the wear of years. The players are seated at a table, and one of them is referring a doubtful point to a friend who stands behind, pipe in hand. On the table are a few cards, a coarse-glazed pitcher and a glass. The sole decoration of the interior is an engraving in a black frame.

*Signed at the right, RUIPEREZ, 1861.*

*Height, 10½ inches; width, 8 inches.*

*CATTLE AND LANDSCAPE*

BY

ANTON MAUVE



1100.00

ANTON MAUVE

*F. A. Chapman*

28—CATTLE AND LANDSCAPE

The sky occupies two-thirds of this composition, and across it stretches a low band of clouds broadening to the upper left-hand corner of the canvas, suggesting the moist atmosphere of the Netherlands. A wide meadow reaches away to a low line of distant trees, and here and there peasants at work indicate the busy season of the hay harvest. In the near foreground are two cows, the focus of the picture.

*Signed at the right, A. MAUVE.*

*Height, 9 inches; length, 14½ inches.*





## FERDINAND HEILBUTH

207.

J. Guggenheim

29—IN THE GARDEN

On the soft grass carpet of a field sloping to the river from the garden of a summer residence, a mother, in black gown and hat and a white wrap, sits, holding a small child in her lap. Near by lies a brown dog half hidden by the rank grass. Beyond the little group are a rose bush covered with pink blossoms, the corner of the house with trees, and a stretch of distant river landscape.

Signed at the right, **F**HEILBUTH.

Height, 11 inches; width, 7 inches.



180.00

J. JAMES TISSOT

*Julius Cehme*

30—ON THE SERPENTINE

This subject was evidently suggested by a walk in Hyde Park on a summer afternoon. In the foreground are a lady and a little girl leaning against the iron railing along the terrace over the water, and a man seated on a lawn bench. In the distance is a high-arched bridge with foot passengers and the familiar hansom, and, below, the quiet water reflects the arches and the great trees beyond.

*Signed at the right, J. J. TISSOT.*

*Height, 11½ inches; width, 8 inches.*

325. **L. RUIPEREZ**

*H. I. H. alter*

31—**FENCING MASTERS**

The title indicates that the artist did not intend to represent a scene of actual conflict, and therefore we do not look for dramatic action or a suggested tragedy. In a vaulted guard-room of an old château, seven men-at-arms, in a variety of military costumes, are passing a leisure hour with a fencing bout between two experts. The masters are evidently rehearsing a parry, the result of which is not so doubtful as to attract the interest of a pair who are playing cards on a bench in the background.

*Signed at the right, RUIPEREZ, 1865.*

*Height, 10 inches; length, 13½ inches.*

120.<sup>00</sup>  
**L. FABRON**

*J. G. Gillespie*

**32—A TURKISH SOLDIER**

A study of a Bashi-Bazouk, or irregular soldier of Turkey, in full costume, drawing his yataghan with his right hand and in his left holding his long flintlock, much ornamented gun. He wears a tall red fez with fringed kufia, a blue jacket, a red sash with broad leather belt, white breeches, and black gaiters. The background is a plain gray wall.

*Signed at the right, L. FABRON.*

*Height, 13 inches; width, 7½ inches.*

ÉMILE LAMBINET

200.00

A. Pooth Son

33—LANDSCAPE

Four tall plume-like trees, reflected in a sheet of water, rise against a late afternoon sky which is covered by lowering clouds. Beyond the trees are a meadow and a single house, and on either side of the pool are clumps of willows and reeds.

*Signed at the right, ÉMILE LAMBINET.*

*Height, 11 inches; length, 15½ inches.*



150.00

L. RUIPEREZ

*Julius Dehne*

34—AN INTERESTING GAME

A French interior with simply decorated walls, a fireplace with garniture and mirror, and an Aubusson carpet. Two friends in the costume of the end of the eighteenth century are seated at a table absorbed in a game of backgammon, while a third gentleman in a red coat is leaning over a chair watching the game.

*Signed at the left, RUIPEREZ.*

*Height, 12 inches; width, 9 inches.*

GEORGE I. SENEY COLLECTION, 1885.

110.00 H. DARGELAS

J. W. Johns

35—THE SEWING LESSON

This is a simple domestic scene, where a mother, in red kerchief, blue dress, and pink apron, is seated in the full light of the window of a modest interior, teaching her little daughter the rudiments of sewing.

*Signed at the right, DARGELAS, 1866.*

*Height, 14 inches; width, 10½ inches.*

100.00  
C. PÉCRUS

*J. G. Gillespie*

36—*THE DOCTOR'S VISIT*

A Dutch interior in the middle of the seventeenth century, with walls of Spanish leather, a hooded fireplace, and furniture of the period. An invalid lady in a red jacket and yellow petticoat is seated in an armchair, while the doctor in sombre suit of black velvet is feeling her pulse. On the left sits the husband, and behind stands the nurse holding a porringer.

*Signed at the right, C. PÉCRUS.*

*Height, 13 inches; width, 10½ inches.*

*THE SMOKER*

BY

JEAN BAPTISTE MADOU



275. **JEAN BAPTISTE MADOU**

37—**THE SMOKER**

*J. G. Gillespie*

An old man in a broad black hat, a ruddy brown coat, gray waistcoat, and blue breeches is seated, facing the spectator, stick in hand and short pipe in mouth. On the floor beside him is a pewter mug, and the background is a simple gray wall with a door at the right.

*Signed at the left, MADOU, 1871.*

*Height, 10 inches; width, 7½ inches.*



4th Annual Convention



*THE BOUDOIR*

BY

GIOVANNI BOLDINI



425.00

H. J. Curtis

GIOVANNI BOLDINI

38—THE BOUDOIR

A young lady in a rich soft blue gown, with a profusion of lace and ribbons, is seen in her boudoir, apparently surveying herself in a mirror, part of which appears in the picture above a richly gilded table. Over her right arm, which is gracefully supported by a long malacca stick, is draped a black silk mantle. The surface of the polished floor is broken by reflections of the wall, of the furniture, and of the figure itself, and the notes of red in the flowered gown are repeated in a vase on the table.

*Signed at the left, BOLDINI.*

*Height, 12 inches; width, 9 inches.*



*A. W. Elson & Co., Boston.*



*THE COMING STORM*

BY

JULES DUPRÉ

1330.00

JULES DUPRÉ

*Harrison D. Meyer*

39—THE COMING STORM

The vivid light from the setting sun has burst through the storm clouds, flashing on their jagged edges and repeating part of its brilliancy in the reflections in a small pool in the foreground. The landscape is simple and sombre, with a single building, an isolated tree, and a figure or two on a broad path which leads across the sandy ground to the pool.

*Signed at the left, JULES DUPRÉ.*

*Height, 12 inches; width, 14 inches.*

ROBERT GRAVES COLLECTION, 1887.



## JEAN BAPTISTE MADOU

200.00

H. J. Walter

### 40—GRANDFATHER'S PRESENT

In a humble interior toward the end of the eighteenth century, a mother, with a child on her lap, is seated in the middle of a family group. The grandfather, leaning on his cane, is holding a toy horse just out of reach of the child, while the father and the half-grown daughter look on with interest.

*Signed at the left, MADOU.*

*Height, 14½ inches; width, 12 inches.*

GEORGE I. SENEY COLLECTION, 1885.

1 350.00  
**ALBERTO PASINI**  
*A. Toth Son*

**41—ENTRANCE TO THE MOSQUE**

The corner of a partially arcaded courtyard in the Orient, with a white gateway making a strong note in the line of rich-colored roofs and spandrels on either side. A few figures are relieved against the sunlit walls and the gloom of the entrance; a gray Arab horse with attendant natives stands in the foreground to the left, and, beyond the screen of arches and gateway, a group of trees on the one side and the dominating mass of a mosque with its minarets come out strongly against a simple blue sky.

*Signed at the right, A. PASINI, 1878.*

*Height, 12½ inches; length, 16 inches.*

**J. ABNER HARPER COLLECTION, 1880.**

*FOREST OF FONTAINEBLEAU*

BY

NARCISSE VIRGILE DIAZ

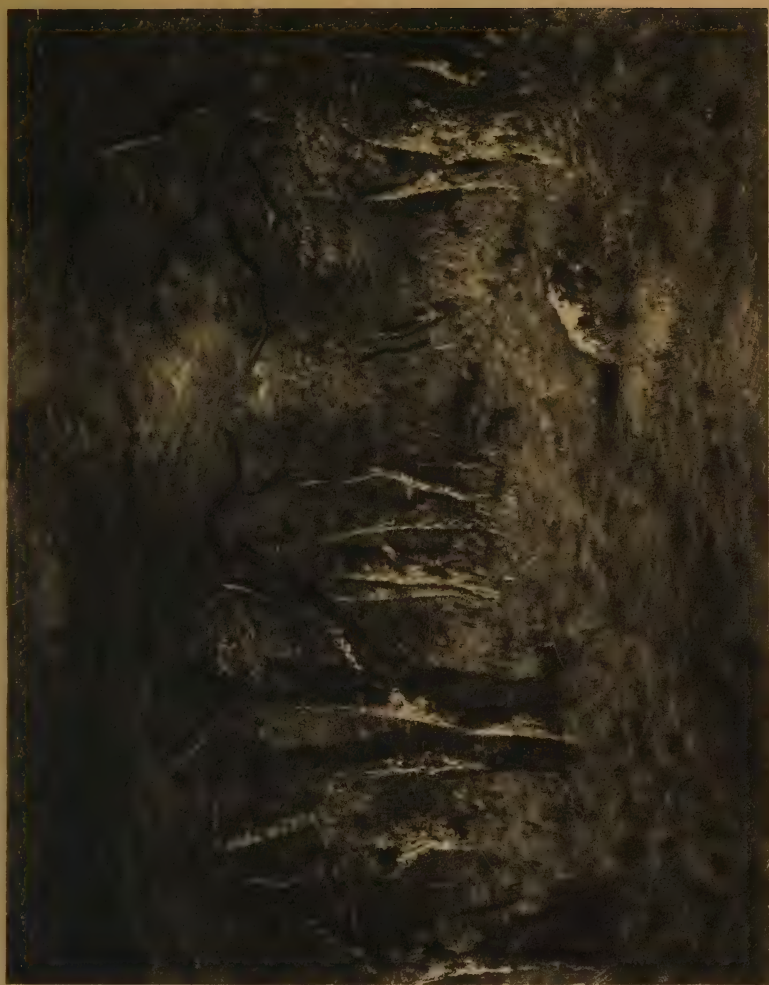
1300.00  
NARCISSE VIRGILE DIAZ  
*Julius Dehne*

42—FOREST OF FONTAINEBLEAU

A remote nook in the forest, with groups of hardy trees and a canopy of dense foliage, through which, in the distance, is seen a suggestion of summer sky. The light from behind and above the spectator falls sharply on the rough tree-trunks, here and there in the confusion of undergrowth and grass, and on small pools of water and a gray boulder.

*Signed at the left, VENTE DIAZ.*

*Height, 12 inches; length, 15½ inches.*



A. W. Eaton & Co. Boston





*LANDSCAPE*

BY

THÉODORE ROUSSEAU

1600.00

THÉODORE ROUSSEAU

Max Sherman

43—LANDSCAPE

A gently sloping hillside covered with sturdy oak trees and rough boulders is touched by a strong flood of warm light from a late afternoon sky, which brings out the red tones of the autumn foliage and throws a deep shadow over the foreground. To the right, against a sunlit meadow, is the figure of a peasant woman, and in the distance beyond the meadow is a rank of dark trees and a line of blue hills. The sky is broken by warm gray clouds alternating with patches of pale blue.

*Signed at the left, TH. ROUSSEAU.*

*Height, 12½ inches; length, 14½ inches.*



*A. W. Elton & Co. Boston*





*SUNSET*

BY

JULES DUPRÉ

3100.00

JULES DUPRÉ

*Louis Marshall*

44—SUNSET

Low-lying meadows, with a quiet bit of water in the foreground echoing the tones of a sunset sky; the mass of a great oak rises on the right; to the left a farm-house among the straggling trees, and the figure of a woman in a boat is reflected in the water near the middle of the picture. The light from the sun, which has just dipped below the horizon, defines the long lines of clouds and diminishes in vigor until it loses itself near the zenith.

*Signed at the left, J. DUPRÉ.*

*Height, 12 inches; length, 18 inches.*



A. B. Evans & Co. Boston



*A BRITTANY FARM*

BY

JULES DUPRÉ



60.00

## JULES DUPRÉ

*G. Schwarz*

45—A BRITTANY FARM

A thatched cottage in a gladed country, with rounded masses of large trees and a bit of open ground with a winding path leading to shady meadows in the distance. The peasants are busy at their out-of-door occupations, and restless fowl are seeking food near the cottage.

*Signed at the left, JULES DUPRÉ.*

*Height, 8½ inches; length, 16 inches.*



*A. W. H. & Co. Boston*



*THE OAK—SUNSET*

BY

THÉODORE ROUSSEAU

5700.00

THÉODORE ROUSSEAU

Julius Cehune

46—THE OAK—SUNSET

A sunset with a richly tinted sky, against which a rugged, solitary oak is in full relief, perched on a rocky eminence. Beyond is a glint of distant water in a rough country, and in the foreground is a broken heath with boulders and ragged undergrowth.

*Signed at the right, TH. ROUSSEAU.*

*Height, 12½ inches; length, 16 inches.*







*NEAR THE SEA*

BY

J. B. C. COROT

6208.00

J. B. C. COROT

*H. O. Lixes*

47—NEAR THE SEA

A corner of a daisy-sown meadow, where a peasant woman is watching her cows. Against the sky on the left, and casting mysterious shadows on the rich grass, rises a line of slender trees, which is continued in perspective across the middle distance, where, through openings, is caught a glimpse of the sea and of a low headland against a glowing sky.

*Signed at the left, COROT.*

*Height, 17½ inches; width, 14½ inches.*

11260  
CA 7342



*A. W. Benson & Co., London*





275-00 LÉON PERRAULT

*I. Guggenheim*

48—"WILL YOU HAVE ONE?"

This is a life-sized head and shoulders of a curly-haired, dimple-faced child who holds an orange tightly clasped in both hands, as if afraid her invitation would be accepted. A simple, dark, indefinite background relieves the head and figure.

*Signed at the upper left, L. PERRAULT.*

*Height, 15½ inches; width, 13 inches.*

375.00

MAURICE LELOIR

E. W. Church

49—*THE FAREWELL*

A young lady in a pink dress stands in the doorway of an old château throwing a kiss to her lover, who, having just left her, has crossed a tangled flower-bed and is clambering over a wall near the corner of the house. The costumes are toward the end of the eighteenth century.

*Signed at left, MAURICE LELOIR.*

*Height, 17½ inches; width, 14½ inches.*

THOMAS REID COLLECTION.



A. W. Elton & Co. Boston





*STUDY FROM NATURE, RAMAPO*

BY

DAVID JOHNSON

825-00

DAVID JOHNSON

A. H. Thayer

50—STUDY FROM NATURE, RAMAPO

A summer afternoon in a pleasant, rolling country, with a sky full of slowly moving cumulus clouds. There are hills beyond a distant sheet of water and a dense wood bordering a flower-strewn meadow, with here and there a large tree, near one of which is a small group of figures, suggesting the proximity of a country residence.

*Signed at the left, D '76.*

*Height, 13½ inches; length, 21 inches.*

52 East 23d Street, February 18, 1890.

Dear Mr. Lyall: I write to express my thanks and gratification at the selection you have made in your purchase at my sale, "Meadow at Ramapo."

You may be pleased to know that it was one of my pets, and regarded by me as one of the most entirely successful studies from nature I have ever made. I am more than delighted that it has found such friends for a resting-place.

Sincerely,

(Signed)

DAVID JOHNSON.





*PENITENT MAGDALEN*

BY

JEAN JACQUES HENNER



JEAN JACQUES HENNER

4200.00

Edson Bradley

51—PENITENT MAGDALEN

In the gloom of a cavern, or a deep rocky ravine, under the strong light from above, the figure of an auburn-haired young woman, nude to the waist, with blue drapery tightly wound around her legs, crouches with her head in her hands. She is seen in profile, and, above and beyond her, through an opening in the rock, appears a small patch of simple blue sky.

*Signed at the left, HENNER.*

*Height, 16 inches; width, 12½ inches.*



*A. W. Benson, a. J. Easton*



*PLOUGHING*

BY

THÉODORE ROUSSEAU

# THÉODORE ROUSSEAU

5/00 00

J. C. Carter

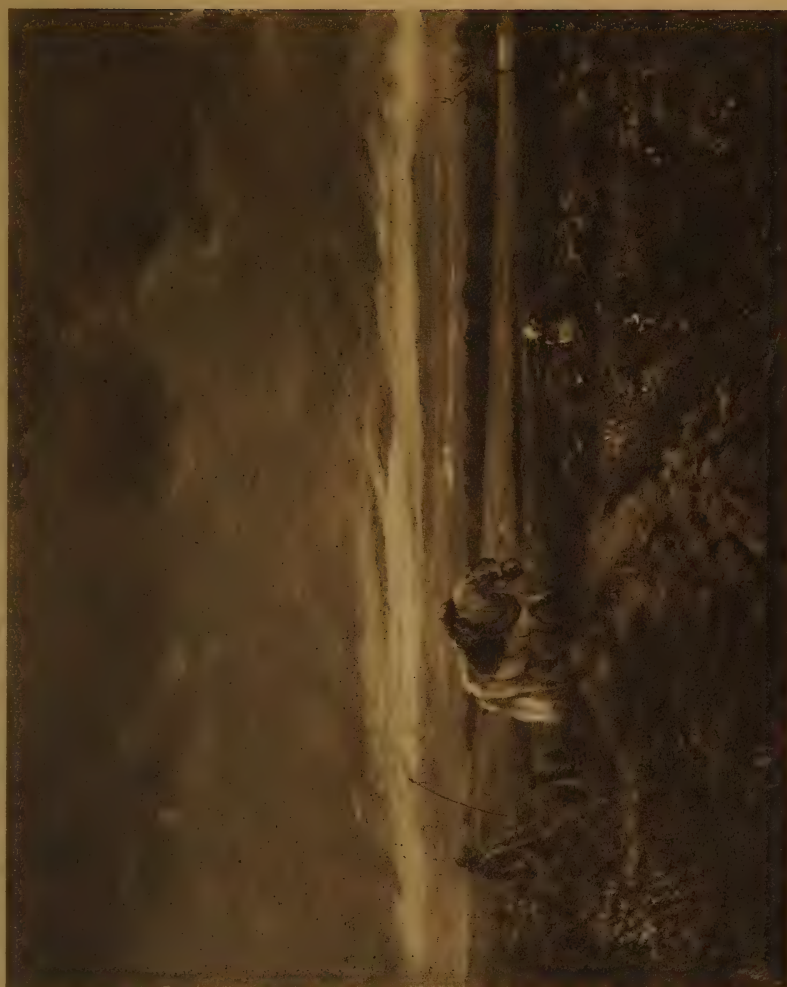
## 52—PLOUGHING

Through a narrow rift in a stormy sky, where the brilliant sunset light breaks through near the horizon, comes a strongly reflected glow which, in the mystery of gathering twilight, touches sharply a great white farm-horse drawing a plough held by a peasant. Among the great clods of newly turned earth is seen the stooping or kneeling figure of a peasant woman, and beyond are green meadows bordered by woods, with here and there laborers at work. The strong blue and red trappings of the horse make a focus of intensely deep and rich color. The foreground, which is divided by a rough path, is covered with strongly growing weeds and wild flowers.

*Signed at the left, TH. ROUSSEAU.*

*Height, 15 inches; length, 18 inches.*





A. W. Eaton & Co. Boston



*BORDS DE RIVIÈRE*

BY

CHARLES FRANÇOIS DAUBIGNY

3500.00  
C. F. DAUBIGNY

J. C. Carter  
53—BORDS DE RIVIÈRE

This is an intimate corner of a fertile country, where a broad pool fringed with trees reflects a summer-morning sky. On the left a peasant woman is washing clothes at the water's edge, and another is standing near by on the gently sloping, grassy bank, holding a red cow.

*Signed at the left, DAUBIGNY, 1869.*

*Height, 12½ inches; length, 23½ inches.*

*LANDSCAPE—AUTUMN*

BY

JULES DUPRÉ



1800.00

JULES DUPRÉ

E. McMillin

54—LANDSCAPE—AUTUMN

A group of sturdy oaks, the advance guard of a forest, occupies the middle of the composition in silhouette against an early autumn sky, where patches of intense blue break through the masses of rolling clouds. In the distance is the dense and sombre forest, and the foreground is enriched by ruddy-hued undergrowth. A gleam of strong light touches the figure of a peasant woman on the left, flecks the surface of a small stream beyond, and accents the prominent tree-trunks.

*Signed at the right, JULES DUPRÉ.*

*Height, 16½ inches; length, 23 inches.*

4. 11. 1870. J. H. B. 1870.





*BULL AND DOG*

BY

J. R. BRASCASSAT

1000.00

J. R. BRASCASSAT

E. Mc Millin

55—BULL AND DOG

A black-and-white spotted bull, teased by a large tawny-colored dog, is endeavoring to strike his tormentor with his horns. With lowered head, and angrily pawing the earth with his near foot, he faces his active antagonist. In the background, to the left, is a clump of trees, in the shade of which a flock of timid sheep is scampering away.

*Signed at the left, R. BRASCASSAT, 1858.*

*Height, 15½ inches; length, 20½ inches.*

HENRY PROBASCO COLLECTION, 1887. - #41 - #AEMS-





A. W. Elmer & Co. Boston



*STORMY WEATHER:*  
*Capel Curig, North Wales*

BY

B. W. LEADER

1100.00

B. W. LEADER

*E. Mc Millin*

56—*STORMY WEATHER:*

*CAPEL CURIG, NORTH WALES*

A scene among the low, rugged Welsh hills, where a rapid stream runs between low banks and is met by a foaming tributary just below a rude stone bridge. A farmer is driving a herd of black and white cattle across the bridge and a fisherman with his boy and a dog is seated on the river bank. Low clouds drive over the hills and threaten rain.

*Signed at the left, B. W. LEADER, 1885.*

*Height, 18 inches; length, 26 inches.*

PAINTED FOR MR. LYALL.



THE BRIDGE AT THE FALLS





1200.00  
DAVID JOHNSON

J. F. Talmage

57—LANDSCAPE

"Softly the evening came. The sun from the eastern horizon like a magician extended his golden wand o'er the landscape."

Through a park-like country a herd of cattle is seen wandering at sunset toward a pool in the foreground. Under the great rounded trees in the middle distance, which form the chief feature of the composition, are seen the stragglers of the herd, and on either side are vistas of a wide distance with frequent clumps of large trees. On the right, moving along a track which winds away over the broken ground, are laborers and a farm cart.

Signed at the right, **D.**

Height, 18 inches; length, 26 inches.

1200.00

F. L. FRANÇAIS

E. McMillin

58—*ENVIRONS DE ROME—SUNSET*

The Roman Campagna, with the noble lines of its low hills and plateaus, its arid wastes and its poisonous marshes, has fascinated many artists. Français shows in this picture a small reach of the sluggish Tiber, a rough bank with shepherds and a flock of sheep in the foreground, and, across the river, a hill and a scorched, low plateau with a castle-like building. In the remote distance is the mountain range in the mauve haze of late afternoon, when the new moon is just visible.

*Signed at the left, FRANÇAIS.*

*Height, 16½ inches; length, 25 inches.*

PAINTED FOR MR. LYALL.

*MON JARDIN*

BY

JEAN CHARLES CAZIN

JEAN CHARLES CAZIN

2600.00

H. C. Cazier

59—MON JARDIN

This is a study of a corner of the artist's own garden, enclosed by a tile-topped wall with an espalier and a tall, irregular hedge of trees. On the left is the corner of the house, with daffodils growing near the base. Lines of garden paths divide the vegetable beds, and the figure of a laborer is seen in the background.

*Signed at the right, J. C. CAZIN.*

*Height, 18 inches; length, 21½ inches.*





J. C. COZIN

A. W. Elson & Co. East.



*SUNSET ON THE RIVER*

BY

CHARLES FRANÇOIS DAUBIGNY

11,500.00  
C. F. DAUBIGNY

*J. C. Carter*

60—SUNSET ON THE RIVER

The sun is setting behind an irregular line of trees on the left, which form the furthestmost limit of a broad expanse of water. On the right is a slight elevation above the marshy borders of the river, with two cottages and a group of slender trees, underneath which are two peasant women, one kneeling by the water's edge. Four ducks, paddling in solemn procession toward the sunset, form a prominent feature in the near foreground.

*Signed at the right, DAUBIGNY, 1874.*

*Height, 15 inches; length, 26 inches.*

New York, Saturday, May 7, '87.

D. C. Lyall, Esq.:

Dear Sir: My friend and myself spent a delightful hour in your gallery this afternoon, and I wish to return our thanks for your courtesy.

Among many beautiful pictures in your collection, upon the possession of which you are to be congratulated, there is one of the most exquisite Daubignys I have ever seen. It is the small green one on the right of the gallery.

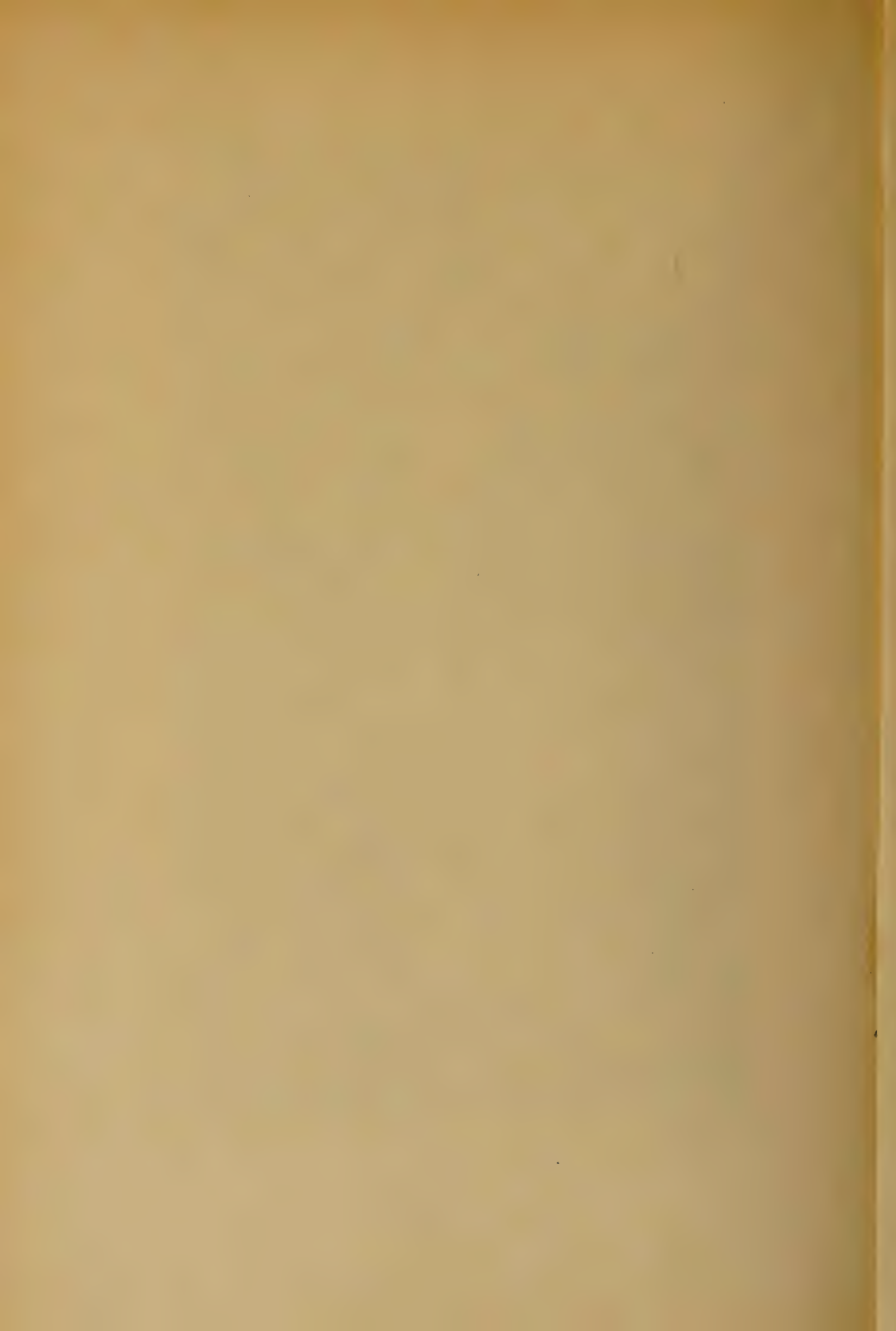
My friend, who lives in Paris, and is familiar with every private collection of note in that city as well as in London, said, "It seems strange to come to New York for one of the best Daubignys ever painted."

Very sincerely yours,

W. H. FULLER.







*TWILIGHT*

BY

CHARLES FRANÇOIS DAUBIGNY

1500.00  
C. F. DAUBIGNY

*Durand-Ruel*

61—TWILIGHT

A screen of tall poplars and other stately trees is massed in the middle distance on the right against a low-toned evening sky. On the left is a gently rolling meadow, a distant village, and a low line of hills. A peasant woman is driving her cows over the meadow to water them at a great pool which stretches across the foreground, its calm surface, broken by weeds and rushes, reflecting the tree forms and the multitude of varied rich tones of the clouds.

*Signed at the right, DAUBIGNY, 1874.*

*Height, 15 inches; length, 26 inches.*



A. H. H. 1888. 10. 10. 11.





R. S. ZIMMERMANN

1878.00

R. M. Haan

62—THE CONFESSIONAL

In the corner of an old sacristy, with a painted wooden confessional grating in the wall, a peasant woman in blue jacket and full, striped apron over a black petticoat kneels with clasped hands, apparently confessing some sin to a Capuchin monk who, breviary in hand, is busy preparing for mass. The floor is of red tiles, and besides the confessional, and a great painted cupboard which occupies the left of the picture, there are many other accessories, mostly articles used in the celebration of mass.

*Signed at the left, R. S. ZIMMERMANN.*

*Height, 17 inches; length, 24 inches.*

SENATOR LATHAM COLLECTION, 1878.

6000

G. B. O'NEIL

C. H. Kelsey

63—*SAMPLING WHEAT*

A little episode of village life. On a bench in front of a rural barber's shop a well-to-do farmer, with his collie dog by his side, is seated between two laborers and is winnowing on a newspaper spread over his knees a head or two of wheat which he has selected from a bunch offered him by a little girl who has been gleaning after the harvesters. In the shop are seen the barber and his customer. Other accessory figures find their places in the shadow along the street.

*Signed at the right, G. B. O'NEIL.*

*Height, 18½ inches; length, 23 inches.*

*ENVIRONS DE PLOMBIÈRES*

BY

FRANÇOIS LOUIS FRANÇAIS

600.00

F. L. FRANÇAIS

E. McMillan

64—*ENVIRONS DE PLOMBIÈRES*

This is a scene of characteristic severity of aspect. On the right a highway crosses a stone bridge in the shadow of bordering trees; toward the foreground a river winds and disappears under the arch. To the left, in contrast with a deep shadow on the grass slopes, is a hillside in the glow of late afternoon. The steam from an approaching railway train, which is almost hidden by the foliage, gleams among the trees. There are pedestrians on the highway, peasants in the fields, and a flight of birds across the simple expanse of sky.

*Signed at the left, FRANÇAIS, 1886.*

*Height, 16½ inches; length, 25½ inches.*



at the Hotel de la Ville





R. W. VAN BOSKERCK

45 J. 00

M. Schroeder Recd

65—SHEEP AND PASTURE

This shows a wide vista over a gently rolling vale leading to the sea. The foreground is all in shadow, and sheep, newly sheared, browse under low trees beside a curving path. In the sunlit distance are straw stacks, farm-houses, and the lines of enclosed fields, and far beyond is the blue stretch of the sea, with white sails and a peaceful sky.

*Signed at the left, R. W. VAN BOSKERCK.*

*Height, 19 inches; length, 29½ inches.*

775.00  
**LOUIS CABAT**

*Fishel, Adler & Schwartz*

**66—LANDSCAPE**

A winding country road, which crosses a shallow brook in the foreground, leads away toward an avenue of great trees which extends far into the distance. On the left is a vista of open country, with a mass of rolling white clouds in the sky piling up from the horizon.

*Signed at the right, L. S. CABAT, 1888.*

*Height, 19½ inches; length, 23 inches.*

**PAINTED FOR MR. LYALL.**

*EARLY MORNING—FINISTÈRE*

BY

LÉON GERMAIN PELOUSE

LÉON GERMAIN PELOUSE

537.00

German School

67—EARLY MORNING—FINISTÈRE

Against a simple gray sky and the mass of a distant range of wooded hills are opposed the shadows thrown by a flash of sunlight on a clump of trees overhanging a building and on the shrubbery of a steep hillside along a country road. On the left a placid stream, with marshy banks, stretches away among the trees, and in the road, which with a sidepath breaks the mass of the green turf, are several peasant women.

*Signed at the right, L. G. PELOUSE, '88.*

*Height, 18 inches; length, 25½ inches.*

PAINTED FOR MR. LYALL.





A. W. Egan & Co. Boston



*LANDSCAPE*

BY

GEORGES MICHEL

1300.00

GEORGES MICHEL

68—LANDSCAPE

J. B. Haggan

This is a wide prospect over the valley of the Seine, showing a populous and fertile country. The sun bursts out from behind dark clouds with a broad flow of light which illuminates the distance and sweeps across the sky to the horizon. The foreground, with small groups of trees, farm buildings, cattle, and a peasant's cart, is mostly in shadow, with a note of strong light here and there.

*Height, 21 inches; length, 24 inches.*



A. W. Elton & Co. Boston





*A SHEPHERDESS*

BY

JULES HÉREAU

425.00

JULES HÉREAU

*A. H. Thayer*

69—A SHEPHERDESS

A peasant girl with her sheep-dog stands, half leaning on a stout stick, while her flock of sheep, behind and beyond her, crop the short, mixed verdure of a wide meadow which extends far away to a low distance, suggesting a fertile country with frequent farm-houses. A flock of birds soar up against the sky.

*Signed at the right, JULES HÉREAU, '67.*

*Height, 22 inches; width, 16 inches.*

INSCRIBED ON THE BACK: "PEINT POUR M. WOLFF PAR JULES HÉREAU, 9 RUE DUPERRÉ, PARIS, 1867."



*John Hervey*  
A. W. Eason & Co. Boston



*MEDITATION*

BY

J. G. MEYER VON BREMEN

2057.<sup>00</sup> J. G. MEYER VON BREMEN

*Julius Lehmann*  
70—MEDITATION

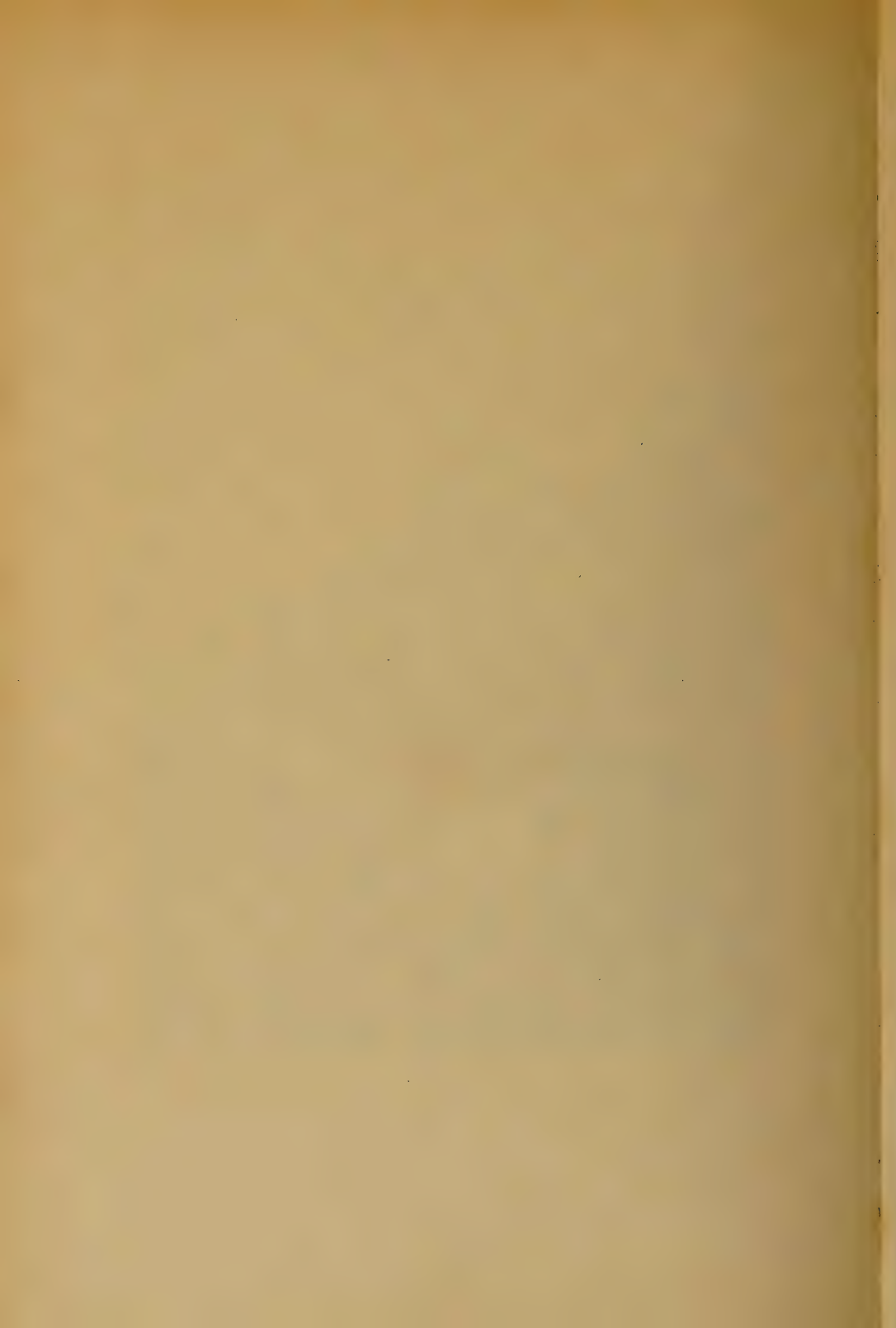
A German country maiden, dressed in a red-striped petticoat, pale blue apron, brown gray jacket, and dull yellow kerchief on head, is sitting on a boulder by the seashore. She rests her forehead on her left hand and in her right she holds a pink rose. The episode of an absent lover is still further suggested by a view of the sea on the right of the picture.

*Signed at the left, MEYER VON BREMEN, BERLIN, 1880.*

*Height, 22 inches; width, 16 inches.*







*THE FOREST PATH*

BY

J. B. C. COROT

5600.00

J. B. C. COROT

*Julius Lehmann*

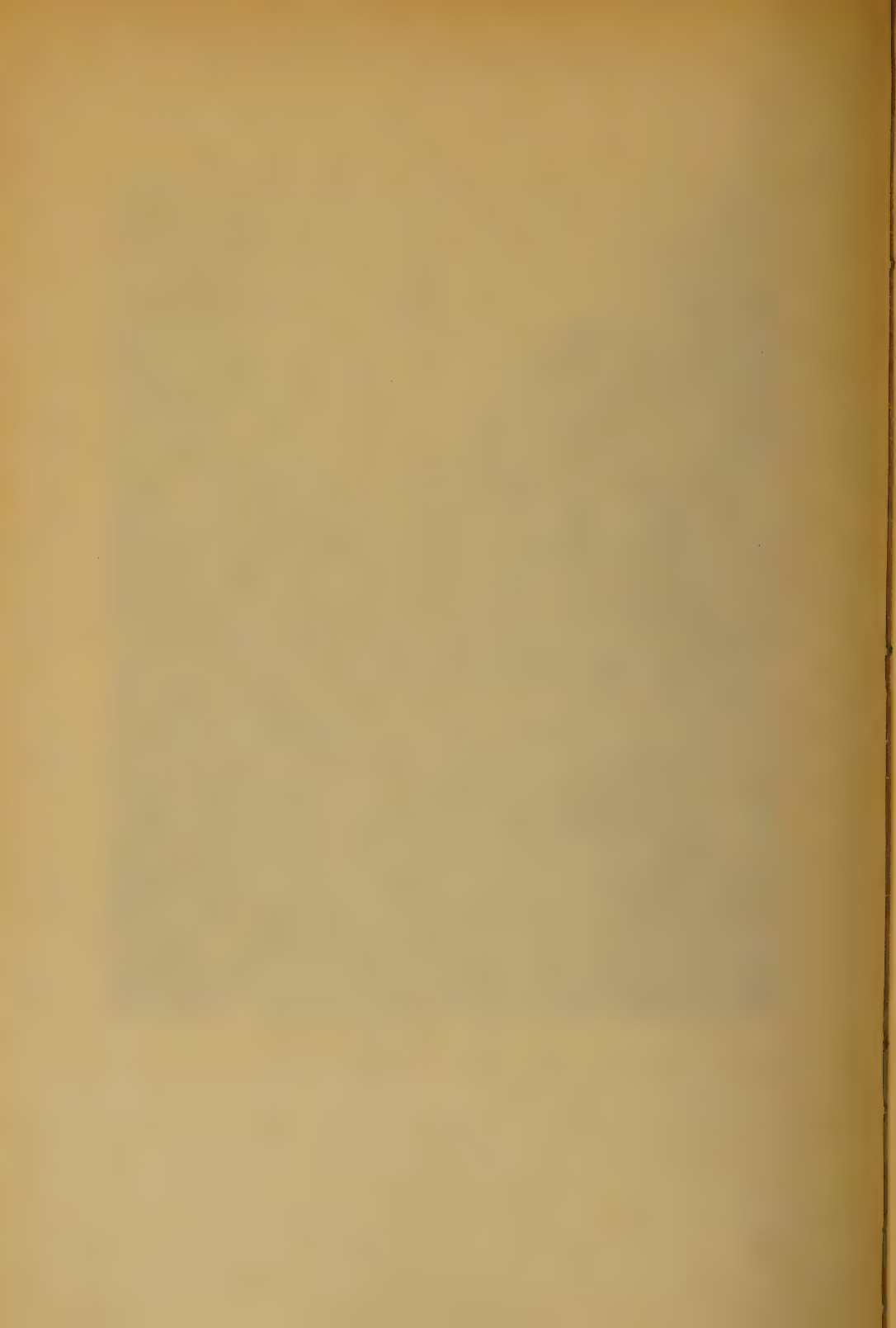
71—THE FOREST PATH

A woodland path, overshadowed by trees, leading to a village, the red roofs of which are seen in the distance, where the gnarled trunks of trees frame in a spot of light. Against the sky are seen the slender bole of a birch and the branches of other trees and the flicker of leaves. A peasant woman and her child are strolling along the path toward the village.

*Signed at the left, COROT.*

*Height, 21 inches; width, 16½ inches.*







*LANDSCAPE AND SHEEP*

BY

CHARLES ÉMILE JACQUE

5-55-0.00

CHARLES ÉMILE JACQUE

*Julius Cehane*

72—LANDSCAPE AND SHEEP

In a pleasant grassy meadow, with scattered, rounded trees, a shepherdess stands in the shade surrounded by a large flock of sheep and lambs quietly feeding as they range over their pasture. The flock is partly in sunlight and partly in shadow.

*Signed at the left, CH. JACQUE.*

*Height, 20 inches; length, 25 inches.*

A H. E. 18. 18. 18.





*LA NAISSANCE DU VEAU*

BY

JEAN FRANÇOIS MILLET

JEAN FRANÇOIS MILLET

8600.00

George A. Warden

73—LA NAISSANCE DU VEAU

Two peasants, bent under their burden, are carrying on an improvised stretcher a newly born calf to place it in the shelter of the warm stable. The mother cow, solicitously caressing her offspring, follows close at hand, accompanied by the milkmaid. In the background on the left is a dense hedge of trees, with the opening of a gateway, and on the right is the façade of the simple farm-house and stable in one, with a row of gnarled tree-trunks.

*Signed at the right, J. F. MILLET.*

*Height, 19 inches; length, 23½ inches.*

COLLECTION SAUCÈDE, PARIS.

ETCHED BY MAXIME LALANNE, PARIS.

COLLECTION DUZ, PARIS.

MEMORIAL EXHIBITION OF MILLET'S WORKS, PARIS, 1887.

LOAN EXHIBITION OF MASTERPIECES BY CONTEMPORARIES OF  
BARYE, HELD IN THE AMERICAN ART GALLERIES, NEW YORK, 1889.

Lot 63 Sale Feb. 2, 1950.







*CUPID'S FESTIVAL*

BY

NARCISSE VIRGILE DIAZ

3300.00

NARCISSE VIRGILE DIAZ

J. B. Haggin

74—CUPID'S FESTIVAL

A composition gay with figures of maidens, children, and cupids, rich with warm flesh, beautiful draperies, deep-toned foliage, and glowing sky. In a glade near a pool, four maidens, with attendant cupids whispering of love, are enjoying a bath of sunlight and soft summer air, their loosely held garments only half covering their figures. Each turns a willing ear to the persuasion of the love gods and smilingly joins in the festival.

*Signed at the left, N. DIAZ, '70, and VENTE DIAZ.*

*Height, 22½ inches; length, 29 inches.*







*LE BOULEAU*

BY

J. B. C. COROT

20,000.00

J. B. C. COROT

G. A. Dowden

J. B. Huggins

75—LE BOULEAU

A simple motive, dignified by the choice of effect and arrangement of masses. A pond, overshadowed on the right by a group of trees and bordered by rankly rich meadows, reflects in its narrow extent the light of the sky and a hint of the colored roofs of farm-houses beyond the water. Breaking the line of hills on the left are pollarded willows growing near a large boulder, and a graceful birch tree lifts on the right its feathery crown against the clouds. The sunlight touches crisply the silvery bark of the birch, illuminates the bright-colored garments of a peasant woman kneeling by the pond, and flickers on the wild flowers which are scattered over the broken ground.

*Signed at the left, COROT.*

*Height, 20½ inches; length, 31 inches.*

COLLECTION OF MR. GAMBART, LONDON, FOR WHOM IT WAS PAINTED.





*NOTHING BETTER TO DO*

BY

ERSKINE NICOL

1700.00  
ERSKINE NICOL

*Julius Schme*

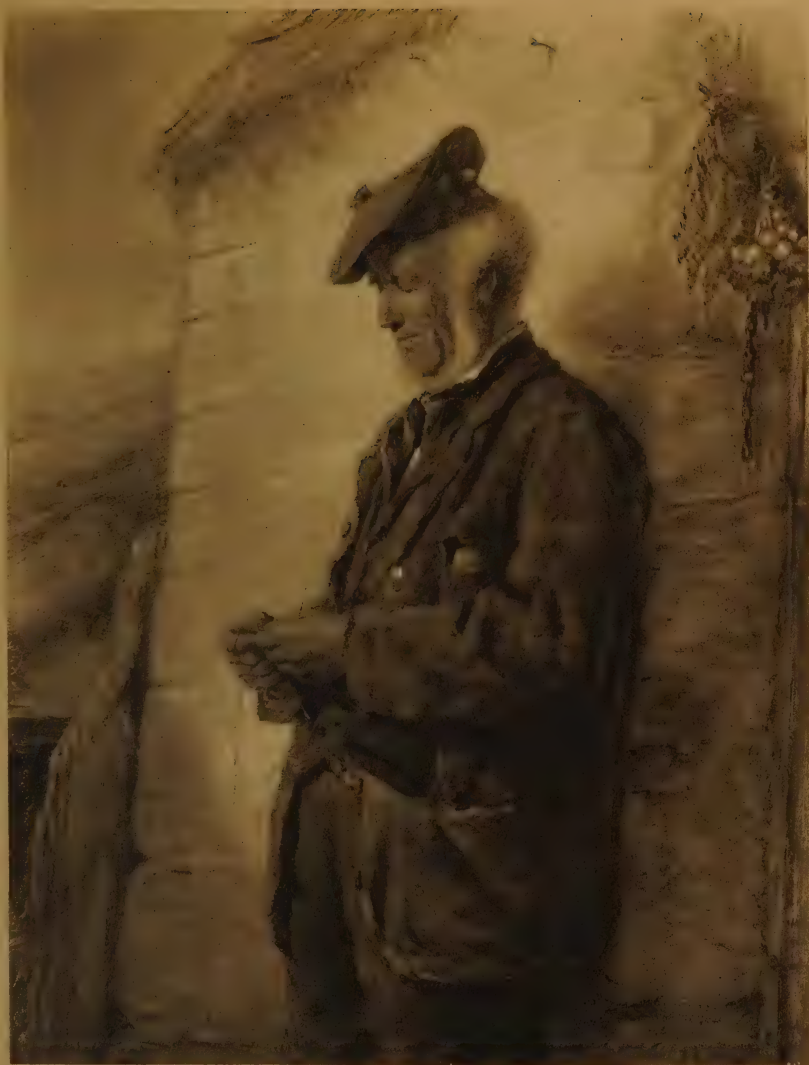
76—NOTHING BETTER TO DO

An old Highlander, sunning himself against the whitewashed wall of his thatched cottage, is intent on knitting a stocking. He wears a Scotch bonnet, a blue waistcoat, and leather-colored coat and trousers. Beyond the sunlit corner of the cottage is seen the distant moorland, with sheep feeding on the hills, whose summits are lost in the driving mist. A bunch of onions and a few herbs hang against the wall on the right. The figure is shown to the knees only.

*Signed at the right, NICOL, A.R.A., 1873.*

*Height, 24 inches; width, 18 inches.*





*A. W. Elson & Co. Boston.*



L. GERMAIN PELOUSE

1675-00

H. Schaus

77—ON THE SEINE

The Seine has long offered an infinite variety of motives for the landscape painter, and this picture shows a remote village, half hidden by trees, at the moment after sunset when the sky is in full glory and reflects itself with the trees and the houses in the perfectly smooth water of the river. The sedgy bank, with scattered bunches of rushes, softens the lines of the reflection, and on the left a plume of white smoke is seen half against the foliage and half against the sky.

*Signed at the left, G. PELOUSE.*

*Height, 19½ inches; length, 24½ inches.*

PAINTED FOR MR. LYALL.

700.00

JOSÉ FRAPPA

Julius Cehme

78—IN THE ART GALLERY

A Capuchin and a Dominican monk who have been wandering about a picture gallery, pause before a picture which shows a monk talking with a young lady who holds a red parasol over her head. They are laughing heartily at this picture, forgetting entirely the religious subject which occupies the wall behind them. The Capuchin holds in his right hand a huge red umbrella with a striped green border.

*Signed at the right, J. FRAPPA.*

*Height, 23½ inches; width, 19½ inches.*

THOMAS REID COLLECTION.

300.00  
**RUDOLF ERNST**

*R. M. Haan*

**79—DESPATCH BEARER**

Seated on a long, sumptuously upholstered divan, half in sunlight against a richly ornamented wall, a Moorish personage of rank is reading a manuscript which has just been handed him by a soldier armed with helmet, shield, and sword, whose bronze-colored skin is only half covered by a silk drapery. A deep-toned rug lies slantwise on the polished floor, and on the left are a tall bronze vase and a low brass mangal or brazier.

*Signed at the right, R. ERNST, 1885.*

*Height, 24 inches; width, 19½ inches.*

675.00

GEORGES MICHEL

*J. F. Talmage*

80—LANDSCAPE AND SHEEP

Near a farm-house, which stands on a slight eminence and is half hidden by trees, a shepherd and shepherdess watch their straggling flock. A white horse with rider is seen on a distant path or track, and irregular masses of trees come out strongly against a gray sky with a threatening rain cloud.

*Height, 23 inches; length, 28 inches.*



*CLUB LAW*

BY

ERSKINE NICOL

625.00

ERSKINE NICOL

Max Bleiman

81—CLUB LAW

A ragged, frowzy Irishman, on his native heath, brandishes his blackthorn stick, the traditional weapon and constant companion of Paddy at home. A wild heath with a misty sky makes a background for the figure quite in harmony with the spirit of the subject. The figure is seen above the knees only.

*Signed at the right, ENICOL, A.R.A., 1866.*

*Height, 27 inches; width, 21½ inches.*



A. W. ZIMMERMAN



*LANDSCAPE AND CATTLE*

BY

ÉMILE VAN MARCKE.

6700. ~ ÉMILE VAN MARCKE

*Snoedler Lev*

82—LANDSCAPE AND CATTLE

A group composed of a white-faced red cow accompanied by her calf, and solemnly followed by a black cow, occupies the near foreground, contrasting in strong light and shade with the distant pastoral landscape, where are seen a laboring peasant woman and cattle in the distance, all in the broad light of midsummer. Sandy paths break the green carpet of the meadow, and tiny spots of blue in the veil of clouds suggest a perfect summer day.

*Signed at the left, ÉM. VAN MARCKE.*

*Height, 22 inches; length, 31½ inches.*





A. H. E. 1884



*SUMMER TIME*

BY

FRANÇOIS AUGUSTE BONHEUR

F. AUGUSTE BONHEUR

2050. 00

Julius Cehune

83—SUMMER TIME

On a still summer day a group of cows is standing in a shallow river which sluggishly flows through the meadows where great clumps of oaks cast deep shadows on the grass. Along the river bank are tall, slender trees, sparse of foliage, and pollarded willows.

*Signed at the right, AUGUSTE BONHEUR.*

*Height, 23 inches; length, 31 inches.*



A. P. Evans & Co. Boston.





## VINCENTE PALMAROLI

900.00

R. M. Ham

84—A PRETTY MODEL

This is probably a study of an accidental pose of a favorite model caught in the intervals of sitting. Perched on a table which is draped with a cherry-colored velvet cloth, a young girl, in thin white Empire dress, with pale purple embroidered petticoat and dainty pointed slippers with jewelled rosettes, is playing a mandolin. A gray skin rug in the foreground half hides the ornamental base of the table, and in the background are palms, a tapestry, and a vista into another room.

*Signed at the right, V. PALMAROLI.*

*Height, 28½ inches; width, 24 inches.*

FROM THE COLLECTION OF H. L. DOUSMAN, OF ST. LOUIS.

225.00

CARL BECKER

Jefferson M. Levy

85—OLD BEAUX

Two gay Venetian cavaliers, arm in arm, gossip, as they cross a narrow bridge over a canal, about the charms of a Juliet who is seen in the window at the balcony of a house they have just passed. Both the beaux are dressed in silk and velvet, and one wears shades of red, the other of blue and orange. The background is a narrow street, mostly in shadow, and the façades of houses along the canal.

*Signed at the left, C. BECKER.*

*Height, 29½ inches; width, 23 inches.*

*THE BROKEN PITCHER*

BY

LÉON J. F. BONNAT

3 000.00 LÉON J. F. BONNAT E. McMillan

86—THE BROKEN PITCHER

An Italian child in white chemise and head-dress, and a light blue petticoat relieved by a red overskirt tucked up from under a variegated apron, is standing under a strong light from the zenith, which throws the figure into vigorous and solid relief against a deep-toned background, which suggests in its indefiniteness a wood overhanging a spring. A bit of blue sky shows near the upper left-hand corner of the picture, and behind the girl the fragments of a brown earthen pitcher are lying on the warm-colored sand.

*Signed at the right, L.N. BONNAT.*

*Height, 28½ inches; width, 18½ inches.*



A. W. Elson & Co., Boston





*RIRE D'AVRIL*

BY

JULES BASTIEN-LEPAGE

## JULES BASTIEN-LEPAGE

2100.00

E. Brandus for

87—*RIRE D'AVRIL*

I Montaignac

A typical French village, with its bald façades, blank walls, and red-tiled roofs, is seen against a placid, almost cloudless spring sky. Cutting the broken line of roof on the left, a slender fruit tree rises with a network of delicate branches and a profusion of pink blossoms. The whole foreground, an area of cultivated land, broken here and there by spots of verdure and cut by a narrow stream running between grassy banks, is in shadow full of reflected light. The figures of two girls washing clothes in the stream give life to the scene and add to the impression of primitive simplicity of intention which is the keynote of the picture. The flash of sunlight on the distant houses and on the spring blossoms warrants the sentiment which the title suggests.

*Signed at the right, J. BASTIEN-LEPAGE, DAMVILLERS, 1883.*

*Height, 26 inches; length, 31½ inches.*



A. W. Eaton & Co. Boston



*ENVIRONS OF ORNANS*

BY

GUSTAVE COURBET

6200.00 GUSTAVE COURBET

*Ch. Looth & Son for*

88—ENVIRONS OF ORNANS

*Dr Geo. Woodward*

A gorge in a limestone country, where a winding stream runs below cliffs and between the steep escarpments of grass-grown slopes. Sturdy trees have seized a foothold among the masses of rock and thick woods crown the distant hilltops. Gray ledges of rock crop out among the verdure in the distance and sharply accent the foreground. A narrow strip of sky with white clouds is seen beyond the hills.

*Signed at the right, G. COURBET.*

*Height, 28½ inches; length, 35½ inches.*

COLLECTION OF M. BERNHEIM, PARIS, WHO PURCHASED IT FROM THE SISTER OF COURBET.





A. W. Elmer & Co. Boston



*A STROLLING MERCHANT*

BY

JEAN LÉON GÉRÔME

6000.<sup>00</sup> JEAN LÉON GÉRÔME *Julius Dehne*

89—A STROLLING MERCHANT

In one of the narrow, dusky streets of the native quarter of Cairo, a turbaned vender of rich second-hand garments and choice weapons is crying his wares. In his right hand he carries a Persian helmet with intricate chasing, and in his left, resting against a mass of soft silk draperies, he holds a long gun, inlaid with mother-of-pearl. Near by are scavenging dogs, and in the gloom behind and to the left are seen the figures of bargaining natives. To the right is a long vista through a crowded street with a sea of white turbans and, above, the high façades of native houses and the minaret of a mosque against a bit of blue sky.

*Signed at the left, J. L. GÉRÔME.*

*Height, 30½ inches; width, 21 inches.*



A. W. Benson & Co. Boston





*THE CARDINAL'S BLESSING*

BY

EUGÈNE ISABEY

3500.00 EUGÈNE ISABEY

L. Guggenheim

90—THE CARDINAL'S BLESSING

This picture illustrates an incident in a crowded street in the old and populous part of Rome, where a procession of monks, headed by a cardinal and bearing a banner, halts for a moment under an archway while his eminence, in full robes, lays his hands in blessing on the head of a kneeling man. On either side of the street are groups of people huddled against the wall to give room for the procession, some of them kneeling, all of them devoutly interested. Under the arch and above the roof of it is seen the intense blue Italian sky.

*Signed at the left, E. ISABEY.*

*Height, 31½ inches; width, 25½ inches.*



*A. W. Elson & Co. Boston*



*CATTLE*

BY

CONSTANT TROYON

54 00.00

CONSTANT TROYON

D. Guggenheim

91—CATTLE

This is essentially a cattle piece, for the animals, a red and a white cow, form the one important feature of the composition. They stand, in the strong light of mid-afternoon, head to head, caressing one another after the manner of their kind. Close behind them is a mass of wild flowers, indicating the uncultivated border of a wheat field, and beyond is a narrow strip of low country in the distance. The sky which occupies two-thirds of the picture is of a clear deep blue with a few drifting clouds near the zenith.

*Signed at the left, C. TROYON, 1856.*

*Height, 28½ inches; length, 36 inches.*

A. T. STEWART COLLECTION, 1887.





A. M. LINTH & CO. BOSTON



*EARLY SPRING*

BY

CHARLES FRANÇOIS DAUBIGNY

4200.00  
C. F. DAUBIGNY

*D. Guggenheim*

92—EARLY SPRING

On the right a grassy eminence, surmounted by a clump of trees, slopes to a river which leads into the picture from the left and disappears, winding away beyond a tree-crowned point. The sky is covered with a lofty stratum of vapor, showing here and there a note of blue and accented by the forms of cumulus clouds drifting below it. The moisture-laden atmosphere softens the sunlight, which throws cool shadows on the grass and intensifies the contrast between trees and sky.

*Signed at the right, DAUBIGNY.*

*Height, 23½ inches; length, 39 inches.*



at Elbow, N. D.





*SOUVENIR OF ALGERIA*

BY

EUGÈNE FROMENTIN

# EUGÈNE FROMENTIN

4200.00

J. G. Gillespie

93—*SOUVENIR OF ALGERIA*

North Africa is full of surprises in architecture, and the subject of this picture shows to what an extent the artist was impressed by the juxtaposition of modern and ancient structures. A many-arched and half-ruined aqueduct, leading to an acropolis of moderate height crowned with simple massive buildings whose rigid lines are agreeably broken by a tower or two, occupies the middle distance, leaving a glimpse of distant hills beyond on the left. The southern sunlight forces into strong contrast the masses of architecture and brings out the rich and kaleidoscopic-colored garments of a group of Arab horsemen caroling over the rough ground as they approach the citadel. The deep blue sky is broken by a few gray clouds, and patches of green turf and the familiar aloe enrich the rough ground surrounding the buildings.

*Signed at the left, EUG. FROMENTIN.*

*Height, 19½ inches; length, 36½ inches.*

COLLECTION OF M. BEUGNIET, PARIS.



A. W. Elson & Co. Boston



*PRISE D'UNE BATTERIE*

BY

PAUL ALEXANDRE PROTAIS

11 08. 00  
**P. A. PROTAIS**

*Stanley*  
**94—PRISE D'UNE BATTERIE**

This is a battle scene, presumably an episode of the Crimean War, with a multitude of small figures. The first line of a strong force of Zouaves has just charged a field battery, and a captured gun, surrounded by the enemy's slain and the scattered dead and wounded of the victors, shows that the fight for the piece has been a stubborn one. To the right, and sweeping away in a curve to the smoky distance, a second line of men is rushing on to the support of the advance, which is still engaged with the enemy. Through the thin veil of drifting smoke are dimly seen distant fields and troops in regular formation.

*Signed at the left, P. ALEX. PROTAIS.*

*Height, 25½ inches; length, 39½ inches.*

**PAINTED FOR MR. LYALL.**







*LA FIN DU TRAVAIL*

BY

JULES ADOLPHE BRETON

# JULES ADOLPHE BRETON

25,500.00

J. C. Carter

95—LA FIN DU TRAVAIL

The season of late summer, when the earth is carpeted with lush vegetation and when, at sunset, a delicate warm glow bathes the whole landscape, has often impressed this artist, who with brush, and also with pen in verse, has rendered the charm of the hour and the idyllic side of peasant life. The incidents in this picture are in their favorite setting. On a wide area of cultivated fields, over which steals the first twilight shadow, a number of peasant women are finishing their day's task. A warm glow of reflected light from the sun below the horizon embraces the whole landscape, softens the sharp crescent of the new moon, and the brilliancy of the light of the evening star. Near the middle of the picture, toward the left, and seen partly against the sky and partly against the wide extent of the field, two women are filling a sack with green fodder and, beside them, a little girl with jug and sickle is signalling to a distant comrade who, following her mates, is about to turn homeward where the distant village spire is seen among the trees.

*Signed at the right, JULES BRETON, 1887.*

*Height, 29 inches; length, 47 inches.*







*L'ENLÈVEMENT DE REBECCA*

BY

EUGÈNE DELACROIX

# EUGÈNE DELACROIX

11, 100.00

Durand-Ruel

## 96—L'ENLÈVEMENT DE REBECCA

The motive of this picture is found in Sir Walter Scott's novel of "Ivanhoe," and the incident illustrated is the abduction of the Jewish maiden Rebecca by the followers of the Templar Brian de Bois Guilbert. A Moorish horseman on a mottled gray Arab charger lifts from the arms of a foot-soldier the inert form of the Jewish maiden to place her behind him on his saddle. The group, which is full of movement and of strong contrasts of light and of color, is supported by the figure of a galloping cavalier to the right and below, while in the background are the towers of Front de Bœuf's castle all ablaze, sending out great clouds of tawny smoke which half cover the expanse of blue sky. In the foreground are a drum, a spear, shield, and a quiver of arrows.

*Signed at the right, EUG. DELACROIX.*

*Height, 39½ inches; width, 32 inches.*

"L'Enlèvement" was first exhibited in the Salon of 1846. On May 29, 1852, it appeared in the Callot sale; on February 9, 1856, in the sale of M. T—, of Brussels; on March 7, 1870, in the Edwards sale, and in May, 1883, in the Sabatier sale. On May 17, 1888, it was purchased at the sale of the late S. Goldschmidt by M. Knoedler & Co., of New York, for the collection of D. C. Lyall, Esq., of Brooklyn. This picture was exhibited in 1889-90 in the Barye Exhibition, New York.

Edwards Sale, Paris, 3/7/70, #7 Rep. 27,000 frs to Sabatier  
 R. Sabatier Sale, Paris, 5/30/83, #12 Rep 51,000 frs (for Goldschmidt)  
 S. Goldschmidt Sale, Paris, 5/17/88 #34 Rep. 29,100 frs to M.K.

HK  
 10184  
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 METROPOLITAN  
 3/1905 - AM, AX4





*THE DESTRUCTION OF THE  
TELEGRAPH LINE:*

*An Episode in the Franco-German War*

BY

ALPHONSE MARIE DE NEUVILLE

*For illustration see Frontispiece*

# ALPHONSE DE NEUVILLE

## 97—THE DESTRUCTION OF THE TELEGRAPH LINE:

*An Episode in the Franco-German War*

This picture was the last important work undertaken by the artist before his premature death. In an interesting letter, a translation of which is given below, he gives a picturesque account of the incident he illustrated and of the circumstances attending the painting of the picture.

*Signed at the left, A. DE NEUVILLE, 1884.*

*Height, 47 inches; width, 32½ inches.*

My Dear Friend: My picture represents an episode in the Franco-German War—the destruction, by Prussian dragoons, of the telegraph of Étretat in Normandy.

The incident is described in a very vivid way by Ludovic Halévy in his book, "L'Invasion." I have not changed his description and have added simply the character of the curé who advises the old mayor to accept the inevitable with resignation.

The landscape resembles Étretat only very vaguely. Like all Norman villages on the coast, it is composed of dilapidated old houses nestling at the foot of great chalk cliffs. In order to depict Étretat exactly it would have been necessary to bring in the casino—and that would have detracted from the picturesqueness of the picture—so I have omitted it. I have also changed the uniforms of the Prussian dragoons; they belonged actually to the guards, who have scarlet collars. I took, however, another regiment, because I thought the yellow looked better.



You would find all the details in Ludovic Halévy's description too long; so I give the incident in the following few lines: The dragoons have suddenly entered the village; the cry is heard from all sides, "The Prussians! The Prussians!" The crowd gathers; the mayor is sent for, a good old fisherman called Father Vatiget (I knew him well). He puts his tricolor sash over his coat and comes to parley with the chief of the Prussian detachment. The latter points to his men who are destroying the telegraph by cutting the wires with their sabres and sawing the posts at the bottom, etc., and says: "If you repair what we have cut down, or allow it to be repaired, we shall burn the village and impose on it a fine of ten thousand francs." Halévy, who was present, and who may be seen in my picture standing behind the curé, cannot refrain from saying: "Excuse me, Captain, I think you have made a mistake; you should say, 'We shall impose a fine of ten thousand francs on the village and then we shall burn it,' for if you begin by burning it, I think your fine will be very much lessened." The Prussian officer, a little surprised at first, finally answers him coldly: "You are quite right; we shall begin with the fine and we shall burn the village afterwards."

After having finished their work the Prussians left Étretat to the sound of the trumpet. Some days afterwards the Havre sharpshooters came and repaired the telegraph line, the armistice followed, and the village was saved.

This, my dear friend, is the little anecdote on which my picture is founded. I have tried to reproduce as closely as possible the type of our Norman people. To do this I have made several studies at the sea-coast, and stayed with Duez, whom you know. As to the Germans, there is a subaltern officer of the dragoons whose back is towards you in the picture, with high broad shoulders, who looks like a Pomeranian—the captain with the dark beard resembles very much a lieutenant-colonel of dragoons whom I knew at Metz, and whose name was Brawns—almost an English name. The others are less important.

Yours as ever,

(Signed) ALPH. DE NEUVILLE.

Paris, January 23, 1885.

357. 00

HECTOR HANOTEAU

A. F. Brewer

98—GARDEUSES D'OIES

Two peasant girls on the banks of a placid stream, one sewing and the other knitting, are casually tending a flock of geese, which are straggling over the meadow across the water and paddling in the stream. Beyond is a gently rolling pastoral country with distant woods, all under a summer sky.

*Signed at the right, H. HANOTEAU.*

*Height, 31 inches; length, 39½ inches.*

*A SORTIE*

BY

ADOLF SCHREYER

## ADOLF SCHREYER

13. 900.00  
99—A SORTIE

J. A. Hoagland

From the arched gateway of a strong citadel a large band of Moorish horsemen is dashing out, as if to surprise a besieging force. On the right, and near the foreground, are two turbaned soldiers, armed with long guns and with pistols in belt, one on a light chestnut, the other on a black stallion, reining up with difficulty their eager animals, to receive the last word of command from an under officer on a white horse near by. The brilliant sunshine touches with sparkling lights the figures of the men, the arms and accoutrements, the horses, and the lines of the citadel walls, and throws deep, warm shadows on the rough ground. To the left, in the distance, is a crowd of horsemen in a cloud of dust, and overhead a tender blue sky.

*Signed at the right, AD. SCHREYER.*

*Height, 32½ inches; length, 51½ inches.*



A 10. Figure of a Native





*CROSSING THE STREAM*

BY

WILLIAM ADOLPHE BOUGUEREAU

4500.00  
W. A. BOUGUEREAU

J. Ochsner  
100—CROSSING THE STREAM

A barefooted peasant maiden is carrying her curly-haired baby brother pick-a-back through the forest, and has just crossed a shallow stream which trickles over a rocky bed. The child wears but a single garment and the maiden is dressed in a long-sleeved white chemise, a deep wine-colored bodice, and a blue petticoat from which is turned back a purple apron. Her sole ornament is a string of corals around the neck. To the left and behind the figures, which are life-sized, is a vista along the woodland path, with here and there a flicker of light and a glimpse of the sky beyond; to the right, distant sturdy tree-trunks are brought into prominence by a passage of light in the extreme distance.

*Signed at the right, W. BOUGUEREAU, 1869.*

*Height, 62 inches; width, 41 inches.*

B. NATHAN COLLECTION, 1880.





*LA VOIX CÉLESTE*

BY

ANTOINE A. E. HÉBERT

1300.00 ANTOINE A. E. HÉBERT

E. Mc Millin

101—LA VOIX CÉLESTE

The figure of a maiden, rather more than half life-sized, seated on a jutting spur of a ledge of rock, is in relief against a sunset sky and a desolate, treeless landscape, through which flows a broad, quiet river reflecting the glow of early twilight. She is dressed in a crimson, gold-embroidered brocade tunic, with a diaphanous blue mantle draped across her knees. Her right hand touches the strings of a small harp and her left rests lightly on a scroll which bears a Latin text. Her eyes are turned heavenward, as if she heard a voice in response to the chord she strikes.

*Signed at the left, HÉBERT, 1882.*

*Height, 52½ inches; width, 30½ inches.*

GEORGE I. SENEY COLLECTION, 1885.





*A. W. Elson & Co., Boston*



*MOISSONNEUSE*

BY

ANTOINE VOLLON

13-00.00

ANTOINE VOLLON

E. McMillan

102—MOISSONNEUSE

A single figure of a peasant woman standing in a path through a wheat field, shading her eyes with her left hand, while under her right arm she holds a sheaf of wheat she has been gleaning. She wears a black velvet bodice, a full-sleeved chemise, and a red petticoat with gray overskirt tucked up under her girdle. The ripened wheat against the sky forms a background to the figure, giving high relief to the black and white of the upper part of the dress, to the face with its frame of dark hair, and to the flesh of the neck and arms.

*Signed at the left, A. VOLLON.*

*Height, 47 inches; width, 29 inches.*

PAINTED FOR MR. LYALL.



A. W. Elson & Co. Boston





## OSWALD ACHENBACH

500.00

M. J. Curtis

103—ON THE MEDITERRANEAN

The distant cone of Vesuvius, the Roman ruins in the foreground and the busy landing place in the middle distance, suggest Capri as the motive of this picture. Two women are dressing after bathing in the water which ripples against a great fragment of Roman construction which has fallen away from the ruin under the rocky eminence on the right. The white sail of a fishing boat, seen against the distant headland and the quiet sunset sky, makes the focus of the picture. To the left stretches the smooth expanse of the gulf, with here and there a sail.

*Signed at the right, Osw. ACHENBACH, 1879.*

*Height, 26½ inches; length, 39½ inches.*

150.00

OTTO ERDMANN

A. F. Brewer

104—"IS IT FOR ME?"

A pert-looking servant girl with a tray and glasses is handing a sealed note to a lady whom she has met on the broad staircase of a palace or a château. The scene suggests the beginning of a flirtation by correspondence. The costumes are toward the end of the eighteenth century. The lady wears a blue silk gown with a yellow gray petticoat, and the maid a cap, a red jacket, and a striped overskirt tucked up to show a gray petticoat and her feet in high-heeled slippers.

*Signed at the left, O. ERDMANN, Dr., 1873.*

*Height, 36 inches; width, 28 inches.*

*SPRINGTIME*

BY

PIERRE AUGUSTE COT

PIERRE AUGUSTE COT

3,00.00

F. J. Goodwin

105—SPRINGTIME

"O primavera! gioventù dell' anno!  
O gioventù! primavera della vita!!!"

To illustrate an allegory of springtime, but with no effort to escape distinct realism, the artist has chosen to develop the motive in a new direction. A youth and maiden in classical dress, the former in a dull red tunic and the latter in white diaphanous drapery, are seated in a swing which hangs from a tree in the heart of a forest of tropical luxuriance of growth. The maiden clings trustingly to her lover, with both her arms around his neck. Butterflies flutter suggestively above them. A shaft of sunlight accents the lines of the figures here and there, sharpens the forms of the near foliage, and flickers on the rough ground.

*Signed at the right, P. A. Cot, 1873.*

*Height, 82 inches; width, 49 inches.*

JOHN WOLFE COLLECTION, 1882.

\$ 250,745.00 Total

AMERICAN ART ASSOCIATION,

MANAGERS

THOMAS E. KIRBY, Auctioneer



W. J. L.





**BIOGRAPHICAL NOTES  
AND INDEX**



# BIOGRAPHICAL NOTES AND INDEX

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## ACHENBACH, OSWALD

Born at Düsseldorf in 1827. He was a pupil of his brother Andreas, and became one of the most eminent of the German landscape painters, his work being distinguished by great conscientiousness and fidelity to certain facts in nature. He received medals at Paris in 1859, 1861 and 1863, and was made Chevalier of the Legion of Honor in the latter year.

*ON THE MEDITERRANEAN*

103

## ADAN, LOUIS ÉMILE

Born at Paris in 1839. He was a pupil of Picot and Cabanel, and has loyally carried out the traditions of his masters in his historical and genre pictures. He received medals at the Salon in 1875 and 1882.

*THE SLY BUTLER*

1

## **BASTIEN-LEPAGE, JULES**

Born at Damvillers, Meuse, France, in 1848. He studied under Cabanel in Paris, but soon threw off the shackles of the academic style and became an apostle of the open-air school, striking out a new path for himself and creating a sensation in art circles with his marvellously sympathetic and poetical interpretations of nature. Some of his most important work, notably the "Joan of Arc," is owned in this country. He received medals at the Salon in 1874, 1875 and at the Exposition in 1878, and was made Chevalier of the Legion of Honor in 1879. Died in Paris in 1884.

*RIRE D'AVRIL*

87

## **BECKER, CARL LUDWIG FRIEDRICH**

Born at Berlin in 1820. He was a student in the Berlin Academy and a pupil of Cornelius, Hess and Von Klover, and held scholarships of the Berlin Academy at Paris and Rome. He was elected vice-president of this Academy and member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. His duties as professor have not prevented him from diligently pursuing his art, and he is well known as a painter at home and abroad.

*OLD BEAUX*

85

## **BÖHM, PAUL**

Born in Bavaria. He studied his art in Munich, and has devoted himself exclusively to painting genre subjects of peasant life, in no way distracted or diverted from his purpose by the influence of the ephemeral schools which flourish in Munich as elsewhere. His work is always characterized by great solidity, strength of effect and careful finish.

### **MOTHER'S PRIDE**

21

## **BOLDINI, GIOVANNI**

Born at Ferrara, Italy, in 1845. He studied his art in Florence, and remained in his native country until 1872, when he went to Paris. In that city he soon made a reputation as a painter with brilliant technique, and his pictures attracted the notice of Fortuny, who not only became his friend, but influenced him very much in his work. However, not even so strong a personality as that of Fortuny could affect his style so far as to take away the charm of individuality, and he has always retained his own strong characteristics.

### **THE BOUDOIR**

38

## BONHEUR, FRANÇOIS AUGUSTE

Born at Bordeaux in 1824. He was the son of an unsuccessful artist, Raymond B. Bonheur, and the younger brother of Rosa Bonheur. The glamour of the reputation of the sister naturally kept the brother somewhat in the background, but his talents were recognized and esteemed by his contemporaries in the profession, and he received medals at Paris in 1852, 1857, 1859, 1861, and was made Chevalier of the Legion of Honor in 1867. His work is strong and faithful, and quite as striking in quality as that of his sister. Died in 1884.

*SUMMER TIME*

83

## BONNAT, LÉON JOSEPH FLORENTIN

Born at Bayonne in 1833. He first studied under Madrazo in Madrid, and after some time with this Spanish master he went to Paris and became a pupil of Léon Cogniet. In the competition for the Prix de Rome he took the second prize, which did not entitle him to a full scholarship. His friends, however, came to his assistance, and he spent four years studying in Italy, where he painted a good many Italian subjects, chiefly studies of peasant life. He has received many honors in his profession, the chief of which are medals at the Salon in 1861, 1863 and at the Exposition of



1867, and a medal of honor at the Salon in 1869. He was made Chevalier of the Legion of Honor in 1869, Officer in 1874, Commander in 1882 and Grand Commander in 1897. Member of the Institute of France.

## *THE BROKEN PITCHER*

86

### **BOUGUEREAU, WILLIAM ADOLPHE**

Born at La Rochelle in 1825. He began life as a shopkeeper's assistant in his native town, and while engaged in this occupation in Bordeaux he attended the Alaux Art School, and made such progress that he gained the prize, exciting the dismay and the resentment of his fellow-students. He now resolved to become an artist, threw up his employment and painted portraits at a few francs each until he succeeded in saving enough money to take him to Paris. There he entered the École des Beaux Arts in the studio of Picot in 1843, and in 1850 won the Prix de Rome. After his four years' sojourn in Rome he returned to Paris well equipped to undertake the commissions for both public and private works which were speedily intrusted to him, and from that time on his career has been one of uninterrupted success. The following are a few of the honors he has received: Medals at the Salon in 1857 and the Expositions in 1855 and 1867. He was made Chevalier of the Legion of Honor in 1859, Officer in 1876, and Commander in 1885. He was elected a Mem-

ber of the Institute of France in 1876, and received a medal of honor at the Exposition in 1878 and at the Salon in 1885.

### *CROSSING THE STREAM*

100

## **BRASCASSAT, JACQUES RAYMOND**

Born at Bordeaux in 1805. He first studied landscape art in Paris, but devoted his attention soon to animal painting, and is considered the founder of the school of which Troyon is the most eminent follower. He was a pupil of Richard and of Hersent, and gained the second prize for Historic Landscape in 1825. He painted for several years in Italy. He received medals at Paris in 1827, 1831 and 1837; was made a Chevalier of the Legion of Honor in 1837 and a Member of the Institute of France in 1846. Died in 1867.

### *BULL AND DOG*

55

## **BRETON, JULES ADOLPHE**

Born at Courrières, in France, in 1827. He studied under Drölling and Devigne, and made his first success in Paris as early as 1849. Within a very few years he established his reputation as a painter of peasant sub-

jects, and when his picture "Blessing the Harvest" was bought by the French Government he took his place at once in the front rank of French artists. Many of his best pictures are now in the United States, and he is represented in most of the notable collections of modern art the world over. No artist has been more popular, and no one has been given a greater number of medals and other distinctions. He received medals at Paris in 1855, 1857, 1859, 1861, 1867, and the Medal of Honor in 1872. He was made Chevalier of the Legion of Honor in 1861, Officer in 1867 and Commander in 1889. He is a corresponding member of the Academies of Vienna, Stockholm, Madrid and London, and a Member of the Institute of France.

*LA FIN DU TRAVAIL*

95

### **CABAT, LOUIS**

Born in Paris in 1812. He was a pupil of Camille Flers, and was a successful landscape painter. Without being identified with any particular group, he occupied a dignified and influential position. He received medals at Paris in 1834 and 1867; was made Chevalier of the Legion of Honor in 1843 and Officer in 1855. He was elected a Member of the Institute of France in 1867, and Director of the French Academy at Rome in 1879.

*LANDSCAPE*

66

## CAZIN, JEAN CHARLES

Born at Samer, Picardy. He began his studies as a figure painter, became a pupil of Lecoq de Boisboudran and gained considerable reputation with figure subjects, receiving medals in 1876 and 1877. He turned his attention, however, to landscape, and his triumphs in that branch of art brought him into world-wide prominence. He was made Chevalier of the Legion of Honor in 1882, and previous to his death was made a Commander. Died in 1901.

*MON JARDIN*

59

## CHAPLIN, CHARLES JOSHUA

Born at Les Andelys in 1825. He made his preliminary studies at the École des Beaux Arts in Paris, and was for some time in the studio of Drölling. Notwithstanding his training, he never entered upon the field of historical painting, but confined himself to a simple line of idealistic subjects, in which he has achieved distinction. He received medals at Paris in 1851, 1852 and 1865; was made Chevalier of the Legion of Honor in 1865, and Officer in 1877. Died 1891.

*THE BATHER*

5

## COOPER, THOMAS SIDNEY

Born at Canterbury, England, in 1803. He was a student of the schools of the Royal Academy, London, lived for some time in France and Belgium, and was for a few months a pupil of Verboeckhoven. He was elected an Associate of the Royal Academy in 1845 and a full member in 1867, and has received many foreign honors. He was a very conscientious and diligent worker, and his career was a most remarkable one, for he painted almost up to the day of his death, which occurred in 1902.

### *LANDSCAPE AND CATTLE*

4

## COROT, JEAN BAPTISTE CAMILLE

Born at Paris in 1796. His father, who was a well-to-do tradesman, at first apprenticed him to a linen draper, but finally yielded to his desires to become a painter and sent him to Paris, where he studied under Michallon and Bertin. He made several trips to Italy, and painted in that country many landscapes, mostly of the academic order. It was not until he was past forty years of age that he began to develop his art in the direction which made him famous. In this change from the formal academic style he was much influenced by Rousseau, but became, in his turn, a source of great influence on modern landscape art. He received medals at



Paris in 1833, 1848, 1855 and 1867; was made Chevalier of the Legion of Honor in 1846 and Officer in 1867. Died in Paris in 1875.

*NEAR THE SEA* 47

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### **COT, PIERRE AUGUSTE**

Born at Bévarieux, France, in 1837. He began his studies in the Academy at Toulouse, and from there went to Paris, where he entered the École des Beaux Arts, where he took most of the important prizes. He was a pupil successively of Cabanel, Cogniet and Bouguereau. While with Cogniet he assisted him in the decoration of the great hall of the Hôtel de Ville. His ability and his talents as a designer brought him to the notice of Bouguereau, and he entered his studio and remained there for several years. His first works were similar in subject to those of his last master, but after the Exposition at Vienna in 1873, where he received a medal, he chiefly occupied himself with portraiture, although he worked occasionally on figure subjects, several of which were left by him in an unfinished state at the time of his death. Died in 1883.

*SPRINGTIME* 105



## COURBET, GUSTAVE

Born at Ornans in 1819. He was engaged in the study of the law when his disposition toward art began to manifest itself, and in 1839, at the end of two years, he went to Paris. There he studied in a somewhat irregular manner with various painters, the chief of whom was David d'Angers, and exhibited first in 1844. He became an active and aggressive realist, received medals at Paris in 1849, 1857 and 1861, but became involved in various quarrels, exhibited independently of the artistic organizations, refused to take from Emperor Napoleon III. the cross of the Legion of Honor, but accepted various foreign distinctions. During the Commune he was elected Minister of Fine Arts, and became chiefly notorious through the overthrow of the Colonne Vendôme, for which act he was first imprisoned, then exiled and condemned to bear the cost of restoring the monument. His art partook, naturally, much of the nature of the man, and is essentially bold and personal. Died in Switzerland in 1878.

*ENVIRONS OF ORNANS*

88

## COX, DAVID

Born near Birmingham, England, in 1783. He began his career as a scene painter in a Birmingham theatre, and went to London in 1803, where he became a teacher of drawing and painting, and practised his profession

with great success. His name is identified with a flourishing school of English landscape painters, of which he was one of the leaders. In 1844 he settled at Harborne Heath, near Birmingham, where he died in 1859.

*CROSSING THE COMMON*

8

**DARGELAS, HENRI**

Born at Bordeaux in 1828. He studied under Picot, who at that time was a favorite master, but turned his attention to genre rather than to historical subjects, and was a frequent exhibitor at the Salon, where he received medals in 1867 and in 1881.

*THE SEWING LESSON*

35

**DAUBIGNY, CHARLES FRANÇOIS**

Born at Paris in 1817. He came of a family of artists, and was reared in the profession. He was first a pupil of his father, and then studied under Paul Delaroche with the intention of becoming a figure painter. But he soon found that his inclinations were in the direction of landscape, and he devoted himself to that branch of the art. He began to exhibit in 1838, and in the course of ten years gained recognition, and, although

the youngest of the Barbizon group, he was not the least esteemed among them. He painted particularly on the Seine, Marne and Oise rivers, making his studies from a floating studio. He received medals at Paris in 1848, 1853, 1857, 1859 and 1867; was made Chevalier of the Legion of Honor in 1859 and Officer in 1874. Died in 1878.

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## **DE BEAUMONT, CHARLES ÉDOUARD**

Born at Lannion, France, in 1821. He went to Paris as a student, and became the pupil of Boiselier. He first called attention to himself as a landscape painter, but he became interested in figures and made a considerable reputation as a painter of genre subjects as well as an illustrator of books. He exhibited first in the Salon in 1838.

<i>A SUMMER IDYL</i>	10
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## **DELACROIX, FERDINAND VICTOR EUGÈNE**

Born at Charenton in 1799. He made his début as a painter at the early age of twenty-three with his "Dante and Virgil," when he was still a pupil of Guérin. But he did not long follow the banner of the classicists, for he broke new ground for himself, travelled in England, Spain and North Africa, and, although always in feeble health, produced a marvellous number of pictures, covering a great range of subjects and notable for wonderful richness of color and boldness of execution. He received medals at Paris in 1824 and 1848, and the Medal of Honor at the Exposition in 1855. He was made Chevalier of the Legion of Honor in 1831, Officer in 1846 and Commander in 1855. He was a Member of the Institute of France. Died in 1863.

*L'ENLÈVEMENT DE REBECCA*

96

## **DE NEUVILLE, ALPHONSE MARIE**

Born at Saint Omer, France, in 1836. His parents, who were rich and influential, intended him for an official career, but from the first his tastes inclined to the army, and finally he was sent to the military school at Lorient. During his brief stay there and also in the law school in Paris, where he attended to please his parents, he

spent most of his time sketching, and finally determined to become a painter, notwithstanding the remonstrances of his family and friends. He studied with Delacroix and Picot, more as a friend than as a student, but his first pictures were not successful. The Franco-Prussian War gave him, however, the necessary stimulus and opportunity, and his pictures of that epoch are among the most remarkable war pictures ever painted. He received medals at Paris in 1859 and 1861; was made Chevalier of the Legion of Honor in 1873 and Officer in 1881. Died in 1885.

*THE DESTRUCTION OF THE TELEGRAPH  
LINE: An Episode in the Franco-German War* 97

**DIAZ DE LA PEÑA, NARCISSE VIRGILE**

Born at Bordeaux in 1807. His parents were refugees from Spain, and, his father having died, his mother brought him to Paris. He had lost a leg through the bite of a poisonous insect, but succeeded in getting employment in the porcelain manufactory at Sèvres, where he worked for a while, and then set about painting little pictures of nymphs and cupids by himself. The fame of the Barbizon school attracted him to the forest of Fontainebleau, and under the influence of the painters there, chiefly of Rousseau, he developed his art and gained success as a landscape painter. He received medals at



Paris in 1844, 1846 and 1848, and was made Chevalier of the Legion of Honor in 1851. Died in 1876.

*FOREST OF FONTAINEBLEAU* 42

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### DUPRÉ, JULES

Born at Nantes in 1812. As a lad he worked at painting porcelain in the Sèvres manufactory, but in his leisure he studied from nature, and in the course of time began to paint landscapes. He visited England, and was very much impressed by the work of Constable. On his return he exhibited two pictures in the Salon of 1833, and was at once acknowledged a master. With Rousseau, who was his lifelong friend, he became a leader of the Barbizon group, and held a distinguished position among his contemporaries as one of the founders of this school. He received medals at Paris in 1833 and 1867; was made Chevalier of the Legion of Honor in 1849 and Officer in 1870. Died in 1889.

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## ERDMANN, OTTO

Born at Leipsic in 1834. He was a student in the Leipsic Academy, and was brought up in the traditions of the German school of genre painting, from which he has not departed. He painted for some time in Dresden and in Munich, but finally settled in Düsseldorf in 1858.

*"IS IT FOR ME?"*

104

## ERNST, RUDOLF

Following closely the school of Gérôme, this artist finds his subjects in the Orient, and paints with great fidelity the details of Oriental architecture, the textures of the rich draperies and the types of the interesting peoples of the East.

*DESPATCH BEARER*

79

## FABRON, LOUIS

This follower of the Spanish-Italian school of water-color painting keeps up the tradition of the school in his lively studies of figures in costume, the most attractive

of which are Orientals whose dress gives an opportunity for the skilful imitation of textures and for the employment of rich colors.

*A TURKISH SOLDIER*

32

**FOSTER, BIRKET**

Born at North Shields, England, in 1825. He was a pupil of E. Landells, a well-known engraver of the time, and worked as an illustrator until 1859, when he began to exhibit as a water-color painter. His choice of subjects and the skill with which he handled his material soon made him popular, and established his reputation as one of the leaders of the English school of water-color painters. He was elected Associate of the Royal Water Color Society in 1860, and a year later was made full member. Died in 1901.

*A SEASHORE SCENE*

6

*MENDING BABY'S CARRIAGE*

7

**FRANÇAIS, FRANÇOIS LOUIS**

Born at Plombières, Vosges, France, in 1814. He studied his profession in Paris under Gignoux and later

with Corot. Although he was strongly influenced by both these masters, his tendency toward the formal and rather academic style of composition was never greatly modified by the example of the latter artist, and he remained loyal to his early traditions, producing much agreeable, dignified and noble work. He received medals at Paris in 1841, 1848, 1855 and 1867, and a medal of honor at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1853 and Officer in 1867. Died in 1897.

*ENVIRONS DE ROME—SUNSET* 58

*ENVIRONS DE PLOMBIÈRES* 64

### **FRAPPA, JOSÉ**

Born at St. Étienne, France, in 1854. As a youth he worked in a silk manufactory designing patterns for silks. By the time he was twenty years of age he had saved some money and, ambitious to become an artist, he went to Paris, studied under Pils and, later, under Compté and Vibert. He has apparently been more strongly influenced by the latter artist than by his other masters, and has gained a wide reputation as a painter of genre subjects.

*IN THE ART GALLERY* 78

## FROMENTIN, EUGÈNE

Born at La Rochelle in 1820. He was the son of a successful lawyer and intended to follow his father's profession. But after receiving his diploma in Paris, at the age of twenty-three, he was taken ill, and as a pastime took up the study of drawing. He soon discovered that his tastes were stronger in the direction of art than toward the practice of law, and he became a pupil of Cabat and Rémond. He had visited Algeria as a youth, and, attracted by Marilhat's paintings of the Orient, now made up his mind to return to that country. He accordingly spent three years there—1846 and 1848 and 1852. In 1847 he first exhibited at the Salon, and in a few years was recognized as the most sympathetic and poetical painter of Oriental subjects, and became, indeed, the leader of a school. Meanwhile he established his reputation as a brilliant and facile writer, not only as a critic of art, but as a novelist. He received medals at the Paris Salon in 1849, 1857 and 1859, and at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1859 and Officer in 1869. Died in 1876.

### *SOUVENIR OF ALGERIA*

93

## GÉRÔME, JEAN LÉON

Born at Vesoul, France, in 1824. He went to Paris in 1841, and entered the École des Beaux Arts, becom-

ing the pupil of Paul Delaroche, whom he accompanied to Italy three years later. On his return he studied with Gleyre, and in 1847 exhibited at the Salon a picture, "Cocks Fighting," which won him a medal. During the next fifteen or twenty years he travelled in various countries and painted a wide range of subjects, from the Oriental to the classical, exhibiting in all of them the same irreproachable accuracy of execution and profound observation. A little later he turned his attention to sculpture, and he has produced several statues of great merit. His serious purpose in art, coupled with his mastery of his method and his wide knowledge, has gained for him a place in modern art in which he has no rival. He has received most of the honors that an artist can have, and among them may be enumerated medals at the Paris Salon in 1847 and 1848 and at the Exposition in 1855; Member of the Institute of France in 1865; Medal of Honor at the Exposition in 1867, at the Salon in 1874; Medal for Sculpture and Medal of Honor at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1855, Officer in 1867 and Commander in 1878.

#### *A STROLLING MERCHANT*

89

#### **HANOTEAU, HECTOR**

Born at Decize, Nièvre, France, in 1823. He went early to Paris and studied there under Gigoux. He has had a successful career, and has made himself known for



his agreeable rendering of Nature in her pleasant moods. He received medals at the Paris Salon in 1864, 1868 and 1869, and was made Chevalier of the Legion of Honor in 1870.

*GARDEUSES D'OIES*

98

### **HÉBERT, ANTOINE AUGUSTE ERNEST**

Born at Grenoble in 1817. He was intended by his family for the profession of law, studied in the Lycée at Grenoble, and afterwards in the École de Droit at Paris. During his studentship he frequently worked at sculpture in the studio of David d'Angers, and also became a friend of Paul Delaroche, through whose influence he determined to become a painter. He sent a picture to the Salon of 1839, which was bought by the Government. He thereupon entered the École des Beaux Arts, and in due time gained the Prix de Rome and was fairly launched on a successful career. He received a medal at the Paris Salon in 1851, and at the Expositions in 1855 and 1867. He was made Chevalier of the Legion of Honor in 1853, Officer in 1867 and Commander in 1874, Director of the Academy of France at Rome in 1866 and Member of the Institute of France in 1874. Medal of Honor in 1895.

*LA VOIX CÉLESTE*

101



## HEILBUTH, FERDINAND

Born at Hamburg in 1826. He studied long in Paris, and became a naturalized French citizen. He is said to have been influenced by Alfred Stevens in his art, but his pictures, with their piquancy, their freshness and their originality of impression, scarcely show this. They are essentially modern and essentially French. He received medals at the Paris Salon in 1857, 1859 and 1861; was made Chevalier of the Legion of Honor in 1861 and Officer in 1881. Died at Paris in 1889.

*IN THE GARDEN*

29

## HENNER, JEAN JACQUES

Born at Bernwiller, Alsace, in 1829. His father was a peasant and without means, but the municipality, after the young student had shown promising talent in the studio of Gabriel Guérin at Strasbourg, sent him to Paris, where he entered the École des Beaux Arts and gained the Prix de Rome in 1858, while a pupil of Drölling and of Picot. He spent five years in Italy, and afterwards travelled in various countries in Europe. Attention was first called to the great qualities of his work during his scholarship in Rome, and his "Susannah," exhibited in 1865, established his reputation once for all. He has been a consistent idealist all his life, and his work combines the great charm of purity

with a virile strength of effect. He received medals at the Paris Salon in 1863, 1865 and 1866, and at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1873 and Officer in 1878. Medal at the Exposition in 1878; Member of the Institute in 1889.

*PENITENT MAGDALEN*

51

**HÉREAU, JULES**

Born at Paris in 1830. He was one of a large coterie who threw themselves heart and soul into the art movement of the time, and he became a pupil of Troyon and a devoted follower of the school. His landscapes, usually with sheep or cattle as a prominent feature, are solid, strong in effect and vigorously executed. He received medals at the Paris Salon in 1865 and 1868. Died in 1879.

*SHEPHERDESS*

69

**ISABEY, EUGÈNE LOUIS GABRIEL**

Born at Paris in 1804. He was the son of a well-known miniature painter, Jean Baptiste Isabey, and was the pupil of his father. He began his career as a genre painter, but shortly began to paint marines, and,

indeed, during his whole professional life, more than sixty years, he divided his time between these two branches of art. In 1830 he was appointed royal marine painter with the French expedition to Algeria, and although he executed many important commissions for sea pictures, he continued to paint those remarkably facile, vivacious and rich-toned figure pictures for which he is now chiefly known. He was at one time very successful as a water-color painter and also as a lithographer. He received medals at the Paris Salon in 1824 and 1827, and at the Exposition in 1855; was made Chevalier of the Legion of Honor in 1832 and Officer in 1852. Died in 1886.

*THE CARDINAL'S BLESSING*

90

**JACQUE, CHARLES ÉMILE**

Born at Paris in 1813. In early life he was apprenticed to a map engraver, and during his enforced term of service in the army he practised wood engraving and etching, and after leaving the army devoted himself to these branches of the profession. It was through these mediums that he first gained public attention, but it was not until 1861, after he had been painting sixteen years, that he was accepted as a painter. He had a great fondness for animals, particularly for sheep and pigs, and not only bred poultry, but wrote a book on the subject. He was the last survivor of the

Barbizon group, and, unlike most of his friends, ended his life in comparative affluence. He received medals at the Paris Salon in 1861, 1863 and 1864, and at the Expositions in 1867 and 1889, and was made Chevalier of the Legion of Honor in 1867. Died in 1894.

*SHEEP*

23

*LANDSCAPE AND SHEEP*

72

**JOHNSON, DAVID**

Born at New York in 1827. He showed early in life a distinct aptitude and a taste for art, and received at one time a few lessons from J. F. Cropsey, N.A. He has never been abroad, and although he has admired and studied the works of European masters of landscape, he has worked in his own way, which has proved a very successful and individual one. He was made a National Academician in 1862, received a medal at the Centennial Exhibition in 1876 and was one of the founders of the Artists' Fund Society.

*ON THE ESOPUS CREEK*

22

*STUDY FROM NATURE, RAMAPO*

50

*LANDSCAPE*

57

## **KLIMSCH, EUGÈNE**

A professor in the art school of Munich, this painter has devoted his artistic life to the production of historical genre pictures which suggest the strong influence of the old Dutch masters, and command admiration for their sterling qualities of execution.

*THE CAVALIER*

3

## **LAMBINET, ÉMILE**

Born at Versailles, France, in 1815. He was first a pupil of Boieslier, but studied subsequently with Drölling and Horace Vernet, and sought the motive for his early pictures in North Africa, in the Orient and in Holland. He finally devoted himself almost exclusively to domestic landscape, and particularly to that of the Seine near Bougival, where he lived. He received medals at the Paris Salon in 1843, 1853 and 1857, and was made Chevalier of the Legion of Honor in 1867. Died in 1878.

*LANDSCAPE*

33

## **LEADER, BENJAMIN WILLIAM**

Born at Worcester, England, in 1831. He showed early in life a decided talent for painting and, after



some preliminary studies, went to London and entered the schools of the Royal Academy. Figure painting and sculpture alone are taught in this school, but he was not diverted from his purpose to become a landscape painter, and in a short time began to exhibit. His exceptional skill and his choice of subjects soon made him popular, and he has long been a most successful painter of domestic landscapes. He was elected an Associate of the Royal Academy in 1883 and a Member in 1896.

*STORMY WEATHER: CAPEL CURIG, NORTH WALES*

56

**LELOIR, MAURICE**

Born at Paris in 1853. He belongs to a famous family of artists, and was a pupil of his father, J. B. Auguste Leloir, and of his elder brother Louis. He, naturally enough, has been much influenced by his masters and by his surroundings, and continues to paint genre subjects with invariable skill and sentiment. He received a medal at the Exposition in 1878, and was made Chevalier of the Legion of Honor in 1895.

*THE FAIR ANGLER*

13

*FEEDING THE PIGEONS*

14

*THE FAREWELL*

49



## MADOU, JEAN BAPTISTE

Born at Brussels, Belgium, in 1796. He began his career as a lithographer, and for many years drew on stone with great success. But he was not satisfied with this medium, and occasionally painted a small genre picture, and soon gained a wide reputation in this line. He was for years the professor of drawing in the military school of Brussels, and was made a member of the Academies of Antwerp and Brussels. He was made Chevalier of the Order of Leopold, received a medal at the Exposition in 1855, and was made Chevalier of the Legion of Honor. Died in 1877.

### *THE SMOKER*

37

### *GRANDFATHER'S PRESENT*

40

## MADRAZO, RAIMUNDO DE

Born at Rome in 1841. His father and his grandfather before him were artists, his brother is an artist, and Fortuny was his brother-in-law, so he may be said to have been born and bred in the profession. He studied first with his father, who was at the head of the Madrid Academy, and then went to Paris, entered the École des Beaux Arts under Cogniet and studied later under Winterhalter. Intimately associated with the

famous group of Spanish-French painters of whom Fortuny was the chief, he has made a wide reputation for skilful technique and vivacity of color. His first great success was made at Paris at the Exposition in 1878, where he received a first-class medal and was made a Chevalier of the Legion of Honor. At the Exposition of 1889 he received a medal and was made Officer of the Legion of Honor.

#### *A GUITAR-PLAYER*

24

### **MAUVE, ANTON**

Born at Zaandam, Holland, in 1838. He was a pupil of P. F. Van Os, and from his master acquired the habit of painstaking finish which is exemplified in his early works. But after leaving his master he speedily acquired a more free and broad manner, and his work gained also in sentiment and refinement of tone. Both in water color and in oil he has rendered the charm of Holland and of Dutch life in an individual and sympathetic way, and his pictures are full of subtle qualities which are eminently personal. He received medals at the Vienna, Philadelphia, Amsterdam, Antwerp and Paris Expositions. Died in 1888.

#### *CATTLE AND LANDSCAPE*

28

## MEYER VON BREMEN, JOHAN GEORG

Born at Bremen in 1813. His family name was Meyer, but he was called von Bremen from his birth-place. He began his preliminary studies in his native city, but soon went to Düsseldorf, the Mecca of Art at that time, and studied in the Academy under Sohn and Schadow. After leaving the Academy he painted, at first, large religious pictures, and then turned his attention gradually to peasant genre, taking his subjects from life in the valleys of the Bavarian and Swiss mountains, where he was a frequent traveller. He was a most popular painter, and was a highly esteemed professor in the Academy at Berlin. Among other honors he was made a Member of the Amsterdam Academy, and he received the gold medal of Prussia in 1850, and other medals in Berlin, Philadelphia, etc. Died in 1886.

## MEDITATION

70

## MICHEL, GEORGES

Born at Paris in 1763. He had a strange and checkered career, for he ran away with a laundress in his teens, restored pictures and earned money in various other ways to support a large family, and sketched and painted whenever he could buy, beg or borrow materials. Through all this he had a distinct and individual purpose in his art, an intention doubtless founded on his

study of the old Dutch landscapists, which he carried out so thoroughly that he, although unrecognized during his life, is now esteemed as the forerunner of Rousseau and of his school. His pictures, which are seldom signed, are easily distinguishable from their great breadth of effect and solidity of treatment. Died in 1843.

*LANDSCAPE* 68

*LANDSCAPE AND SHEEP* 80

### **MILLET, JEAN FRANÇOIS**

Born at Gruchy, in the Commune of Gréville, France, in 1814. He worked on his father's farm until he was twenty years of age, and as he was constantly drawing in his leisure moments, it was decided that he should study art. He consequently went to Cherbourg and became a pupil of Mouchel and Langlois. He had been in Cherbourg but two months when his father died, and he was obliged to return to the plough. However, he kept on with his drawing, and three years later the municipality of Cherbourg voted him a subsidy to pursue his studies at Paris. He accordingly entered the École des Beaux Arts there in the studio of Delaroche. But he had no sympathy with academic art, and soon left the school and began to paint small pictures. In 1848 he sold his first picture, "The Winnower," and went to Barbizon. His pictures, at first unrecognized, gradually

gained public attention and esteem, and at the Exposition of 1867 his reputation was finally assured. He finished only about eighty oil paintings in all. He received medals at the Salon in 1853 and 1864, the Grand Medal at the Exposition in 1867, and was made Chevalier of the Legion of Honor in 1868. Died in 1875.

*GARDEUSE DES VACHES* 16

*THE SURPRISED BATHER* 26

*LA NAISSANCE DU VEAU* 73

### NICOL, ERSKINE

Born at Leith, Scotland, in 1825. He began life as a house-painter, and while he was thus engaged he studied drawing in the Academy in Edinburgh. He became, later, the instructor of drawing in the high school of his native town, passed some years in Dublin as a drawing master and finally settled in London in 1863. He has long been known as a popular painter of domestic genre subjects, many of them of a humorous nature, and is greatly esteemed as a colorist. He is a Member of the Royal Scottish Academy and was elected an Associate of the Royal Academy in London in 1866.

*NOTHING BETTER TO DO* 76

*CLUB LAW* 81



## O'NEIL, G. B.

This artist is one of a few genre painters whose work lends itself particularly to reproduction. Somewhat in the vein of the English painters of the eighteenth century, his subjects often recall those of Wilkie and Morland, and are usually popular through the medium of engravings.

*SAMPLING WHEAT*

63

## PALMAROLI, VINCENTE

Born at Madrid, Spain, in 1835. He studied at the Academy of Fine Arts, Madrid, under Frederico Madrazo, and later continued his studies in Rome, where he became, after some years' residence, the Director of the Spanish Academy there. He is well known as a portrait painter, but more widely recognized, perhaps, as a painter of historical genre subjects. He received a medal at the Exposition at Paris in 1867.

*A PRETTY MODEL*

84

## PASINI, ALBERTO

Born at Basseto, Italy, in 1826. He was a pupil of Ciceri in Italy, and afterwards a student under Isabey



and Rousseau in France. After his preliminary studies he went to the Orient and spent several years painting in Turkey, Persia, Arabia and Egypt, accumulating a mass of material and innumerable motives, which he has employed to great advantage in the production of his vigorous, characteristic and brilliant pictures. He received medals at Paris in 1859, 1863, 1864 and 1867 and a Grand Medal of Honor at the Exposition in 1878; was made Chevalier of the Legion of Honor in 1868 and Officer in 1878. He received many other distinctions, and was honorary professor of the Academies of Parma and Turin. Died in 1899.

#### *ENTRANCE TO THE MOSQUE*

41

### **PÉCRUS, C.**

Most successful painters of historical genre have studied with profit the Dutch masters, and this artist is no exception to the rule. He has evidently been much influenced by Jan Steen, and his work shows a careful observation and a calm patience which were distinguishing attributes of the Dutch artists.

#### *THE DOCTOR'S VISIT*

36

## PELOUSE, LÉON GERMAIN

Born at Pierrelaye, France. His career has been distinguished by a steadily growing popularity which has kept pace with his progress, and he has recorded many successes in landscape art. He received medals at the Salon in 1873 and 1876 and at the Exposition of 1878, in which year he was made Chevalier of the Legion of Honor. Died in 1890.

*EARLY MORNING—FINISTÈRE* 67

*ON THE SEINE* 77

## PERRAULT, LÉON BAZILE

Born at Poitiers, France. He was a student at the École des Beaux Arts, and a pupil of Picot and Bouguereau. The influence of the latter master has been the stronger, and his pictures are often suggestive of him. They are painted with conscientious care, and are usually life-sized domestic genre subjects. He exhibited first at the Salon in 1861, received medals at the Salon in 1864 and 1865, and was made Chevalier of the Legion of Honor in 1887.

*"WILL YOU HAVE ONE?"* 48

## POLLET, VICTOR FLORENCE

Born at Paris, France, in 1811. He studied in the École des Beaux Arts under Delaroche and Richomme, and in the competition won the Grand Prix de Rome in 1838. His stay in Rome did not seem to have converted him to classicism, for he devoted himself as a painter chiefly to genre subjects. He received a medal at the Salon in 1845, and was made Chevalier of the Legion of Honor in 1855. Died in 1882.

### *THE CONVALESCENT*

2

## PROTAIS, PAUL ALEXANDRE

Born at Paris in 1826. He was in a sense court painter of France, for he was a friend of the Imperial family. When he died, the Empress Eugenie sent the following message to the brothers of the painter: "I am deeply grieved at the death of your brother. France loses in him a distinguished artist, and I a faithful friend." His pictures are comparatively rare, and the reason for this is given in a letter to an American client, written about fifteen years ago, in which he says that he has never painted for dealers, but only for public institutions and on commissions from private individuals. Died in 1890.

### *PRISE D'UNE BATTERIE*

94

## ROUSSEAU, THÉODORE

Born at Paris in 1812. He was the son of a tailor, and, having a taste for mathematics, he was intending to enter the polytechnic school, but, fortunately for art, he entered the École des Beaux Arts instead, and became the pupil of Lethière. Like many others, he could not accept the traditions of the Academy, and, leaving the school, went direct to nature. He first went to Fontainebleau in 1833, and in the following year painted the first picture which attracted much attention, the "Côtes de Grandville." During twelve or fifteen years following this success he was unrecognized by the artistic institution, and it was not until 1855, indeed, that his reputation was at last established, and he was properly honored as a master of the French landscape school. But years of poverty and the weariness of his long struggle for recognition had told upon his health, and finally he broke down under the strain of his wife's insanity, and under the attacks of his opponents in the profession, who bitterly resented his success. He received medals at the Salon in 1834, 1849 and 1855, and a Grand Medal of Honor at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1852. Died in 1867.

*LANDSCAPE* 43

*THE OAK—SUNSET* 46

*PLOUGHING* 52

## **RUIPEREZ, LOUIS**

Born in the province of Murcia, Spain. He went to Paris after having made preliminary studies of his profession in his own country, and became a pupil of Meissonier, whose style he has followed with success. He has long been a resident of Paris, and is well known as a painter of historical genre subjects.

*THE CARD PLAYERS* 27

*FENCING MASTERS* 31

*AN INTERESTING GAME* 34

## **SCHREYER, ADOLF**

Born at Frankfort-on-Main in 1828. He studied first at the Städelsches Institut at Frankfort, and then in the schools of Stuttgart and Munich. Having independent means, he supplemented his studies by frequent and extensive journeys. In 1848 he travelled through Hungary, Wallachia, where his family had estates, and Southern Russia. In 1854 he followed the Austrian army in its march through the Danube principalities, and in the following year accompanied the regiment commanded by Prince Taxis to the Crimea. He next wandered through Asia Minor, Egypt and Algeria, and finally settled in Paris, where he became closely associated with French art and artists. He received medals



at the Salon in 1864 and 1865 and the Exposition in 1867, the Brussels Exposition in 1863, the Vienna Exposition in 1873, and has been given many decorations. Died in 1899.

*A SORTIE*

99

### **SIGNORINI, GIUSEPPI**

This artist, who has devoted himself exclusively to costume subjects, has gained a considerable reputation for his accurate and vivacious studies of figures, which are executed in the so-called Spanish manner. He is one of the group of Italian painters who were strongly influenced by Fortuny and his associates.

*A BEDOUIN*

19

### **SIMONETTI, ATTILIO**

Born at Rome, Italy. He was one of the coterie of Roman painters who fraternized with the Spanish artists and who followed closely the methods of the school which flourished in Rome during the residence of Fortuny in that city. He became a friend and a pupil of Fortuny, and founded his style on him, confining himself, however, to much less elaborate subjects. He was appointed



professor in the Academy at Naples, and established himself in that city. He received the title of Cavaliere from the King of Italy, and has gained various other distinctions.

*THE DECLARATION*

18

**TISSOT, J. JAMES**

Born at Nantes, France, in 1836. He was for some time a student in Antwerp under Baron Leys, by whom he was strongly influenced, and his first pictures bore a very strong impression of his admiration for his master. He studied in Paris under Flandrin and Lamothe, and spent years in Paris and in London painting scenes of every-day life, always investing them with his own particular charm. For fifteen years or so he was engaged in painting a series of water colors illustrating the life of Christ. He received a medal at the Salon in 1866. Died in 1902.

*ON THE SERPENTINE*

30

**TROYON, CONSTANT**

Born at Sèvres in 1810. He worked for a while painting porcelain in the manufactory at Sèvres, at the

same time with Diaz and Dupré, and, like them, soon determined to devote himself to landscape art. He studied under Riocreux at Paris, and first exhibited at the Salon in 1833. Up to the time of his visit to Holland, in 1847, he painted landscapes exclusively, and became well known in this branch of art. His studies in the Netherlands apparently changed his purpose thoroughly, and from that time on he made his landscapes subordinate to his cattle. His "Oxen Going to Work," now in the Louvre, was painted in 1855, and represents him in the apogee of his career. He was a legitimate successor of Brascassat, but his art has no rival in its grandeur of simplicity, virility and serenity. He received medals at the Salon in 1838, 1840, 1846, 1848 and 1855, and was made Chevalier of the Legion of Honor in 1849. Died in 1865.

#### *CATTLE*

91

### **TURNER, JOSEPH MALLORD WILLIAM**

Born in 1775. He showed decided aptitude for drawing at a very early age, and, after coloring prints and washing in backgrounds for architectural drawings for some time, became a student of the Royal Academy schools at the age of fourteen years. Up to the year 1802 he was chiefly occupied with water colors,<sup>o</sup> and the collection of studies in monochrome, which he called "Liber Studiorum," in imitation of Claude's "Liber Veritatis," is one of the monuments of his ambition to

rival this master. From this date on he painted mostly in oil, and produced the remarkable works for which he is justly famous. He made various trips to Italy, and accumulated a large fortune from the sale of his pictures. He was elected an Associate of the Royal Academy at the early age of twenty-four years, and made a Member in 1802. Died in 1851.

*A SOUVENIR OF THE RHINE*

9

**VAN BOSKERCK, ROBERT WARD**

Born in New Jersey in 1855. He graduated as an engineer in the School of Mines, Columbia College, and studied landscape painting under A. H. Wyant. He has painted a large number of successful pictures from motives found in this country as well as from subjects chosen during his frequent trips abroad. He is a Member of the Society of American Artists and an Associate of the National Academy of Design.

*SHEEP AND PASTURE*

65

**VAN MARCKE, ÉMILE**

Born at Sèvres in 1827. His father was a landscape painter of Flemish descent, and his mother a painter of

flowers. He was a successful art student, and, marrying early, secured through his father-in-law, who was the director of the works at Sèvres, the position of decorator of porcelain, which he occupied for nine years. Troyon frequently visited Sèvres, made the acquaintance of the young porcelain painter and encouraged him to study nature. This he finally did, and opened a studio in Paris. His early pictures show Troyon's influence very strongly, but the later ones are quite individual, and are masterly in drawing, color and arrangement. He received medals at the Salon in 1867, 1869 and 1870, and at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1872. Died in 1891.

#### *LANDSCAPE AND CATTLE*

82

### **VERBOECKHOVEN, EUGÈNE JOSEPH**

Born at Warneton, West Flanders, in 1799. His father was a sculptor, and he began to learn drawing from him. Later he studied in Germany, France, England and Italy, and finally settled in Brussels. He received medals at the Salon in 1824, 1841 and 1855, and was made Chevalier of the Legion of Honor in 1845. He was a member of the Royal Academies at Brussels, Antwerp and St. Petersburg, and received many decorations. Died in 1881.

#### *EWE AND LAMB*

20

## VIBERT, JEHAN GEORGES

Born at Paris in 1840. He studied at the École des Beaux Arts first under Picot and then with Barsias, and turned his attention at the outset of his career to historical subjects. These pictures were not successful, and he struck out a line of his own in cynical or in humorous motives and made a great success of it. He has a high reputation as a painter in water colors, and was one of the leaders in the movement which resulted in the foundation of the Society of French Water Color Painters, a powerful artistic organization. He received medals at the Salon in 1864 and 1868, at the Expositions in 1867 and 1878, and was made Chevalier of the Legion of Honor in 1870.  *died 1902*

**WATER CARRIER**

17

## VOLLON, ANTOINE

Born at Lyons, 1833. He was a pupil of the Academy of Lyons, but spent most of his life in Paris, where he came to study under Ribot. Although he is known as the master of the art of painting still life, he has achieved great success with figures and with landscapes, which he first began to exhibit in 1876. He received medals at the Salon in 1865, 1868 and 1869, and at the Exposition



in 1878. He was made Chevalier of the Legion of Honor in 1870, Officer in 1878 and Member of the Institute of France in 1897. Died in 1900.

*STILL LIFE* 25

*MOISSONNEUSE* 102

### **WORMS, JULES**

Born at Paris in 1837. He was a pupil of Lafosse, and to his careful training is due the conscientious execution which is notable in the genre pictures for which this artist is famous. He has never left the field of domestic and humorous subjects, and is well known for both his oil and water-color works. He received medals at the Salon in 1868 and 1869, at the Expositions of 1867 and 1878, and was made Chevalier of the Legion of Honor in 1878.

*THE CHIDING CUPID* 12

### **ZAMACOIS, EDUARDO**

Born at Bilbao in 1842. He was first a pupil of Balaco in his native town, and then of Frederico de Madrazo in the Madrid Academy. While he was still a



youth he went to Paris and studied under Meissonier, becoming an active member of the group of talented Spanish painters who were fast making enduring reputations. He first exhibited at the Salon in 1863, and his brilliant costume pictures, full of life and wit, were soon the rage. He received a medal at the Exposition in 1867. Died in 1871.

*A PICADOR*

15

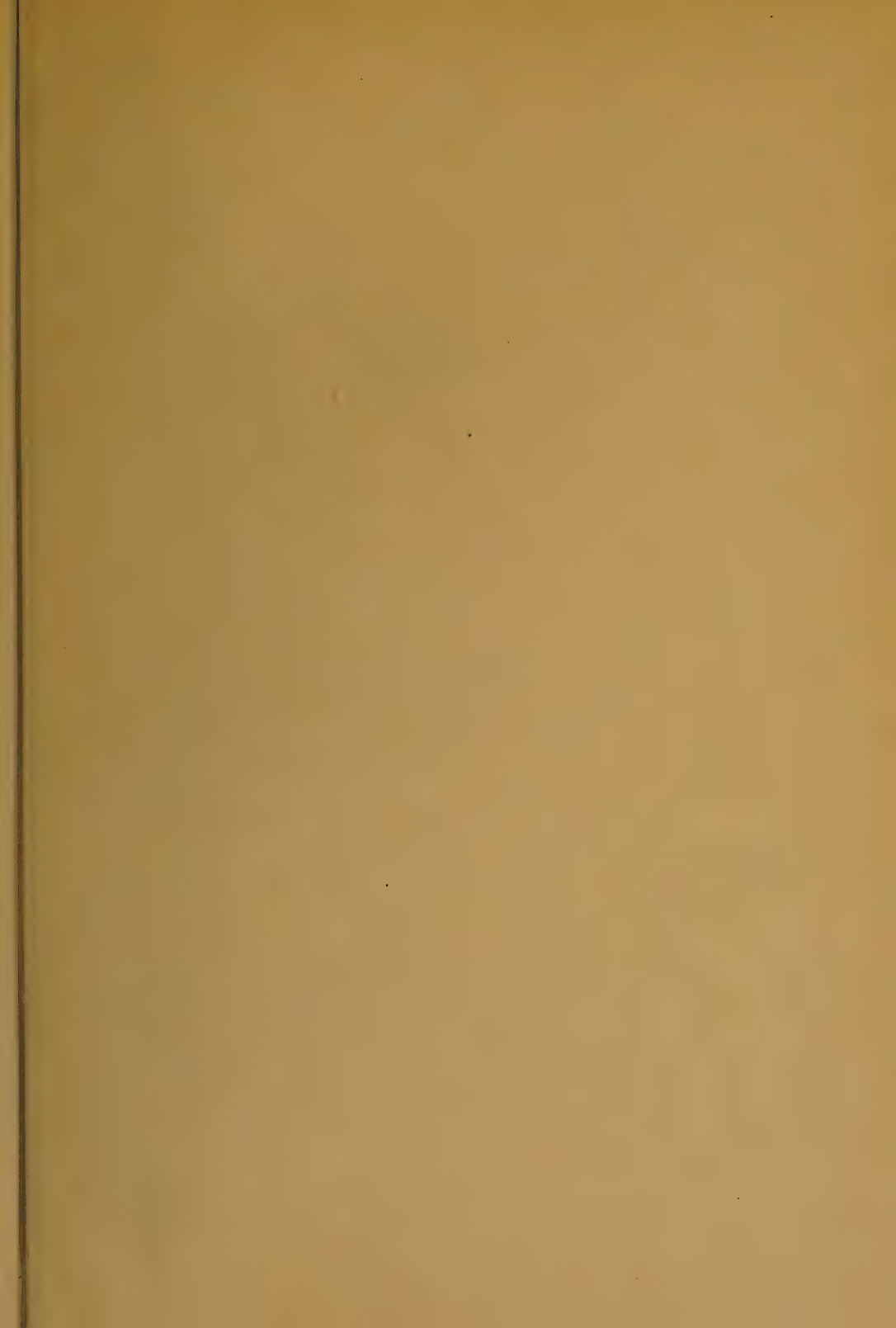
**ZIMMERMANN, REINHARD SEBASTIAN**

Born at Hagenau, Switzerland, in 1815. He studied at the Munich Academy of Fine Arts, and was chiefly influenced by Robert Eberle. He painted genre pictures for a time, and then, in 1844, went to Paris, where he passed two years, chiefly in painting portraits. After visiting England and the Netherlands, he returned to Munich in 1847, and devoted himself to painting genre subjects, many of them of a humorous character. He was elected a Member of the Berlin Academy in 1886.

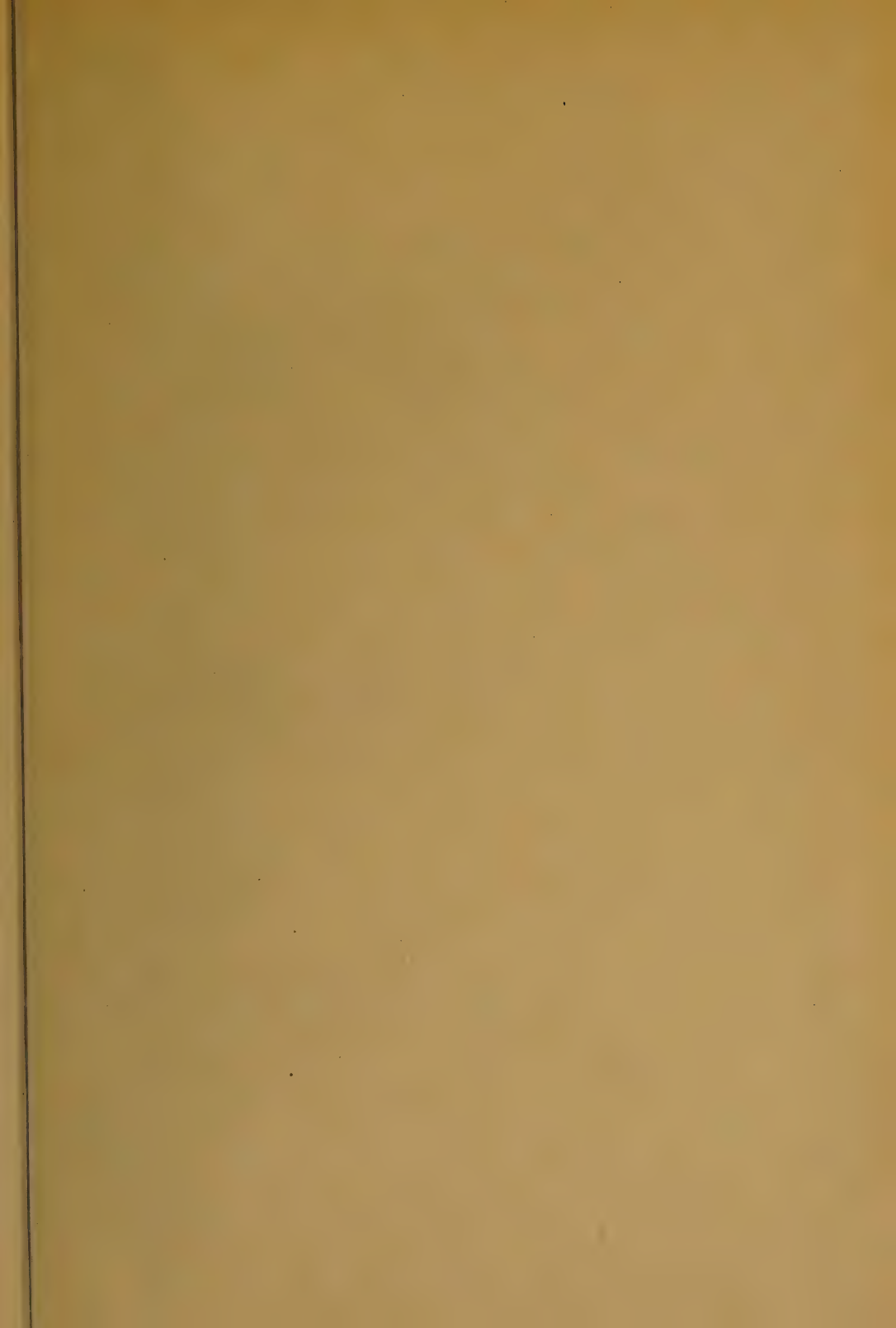
*THE CONFESSIONAL*

62



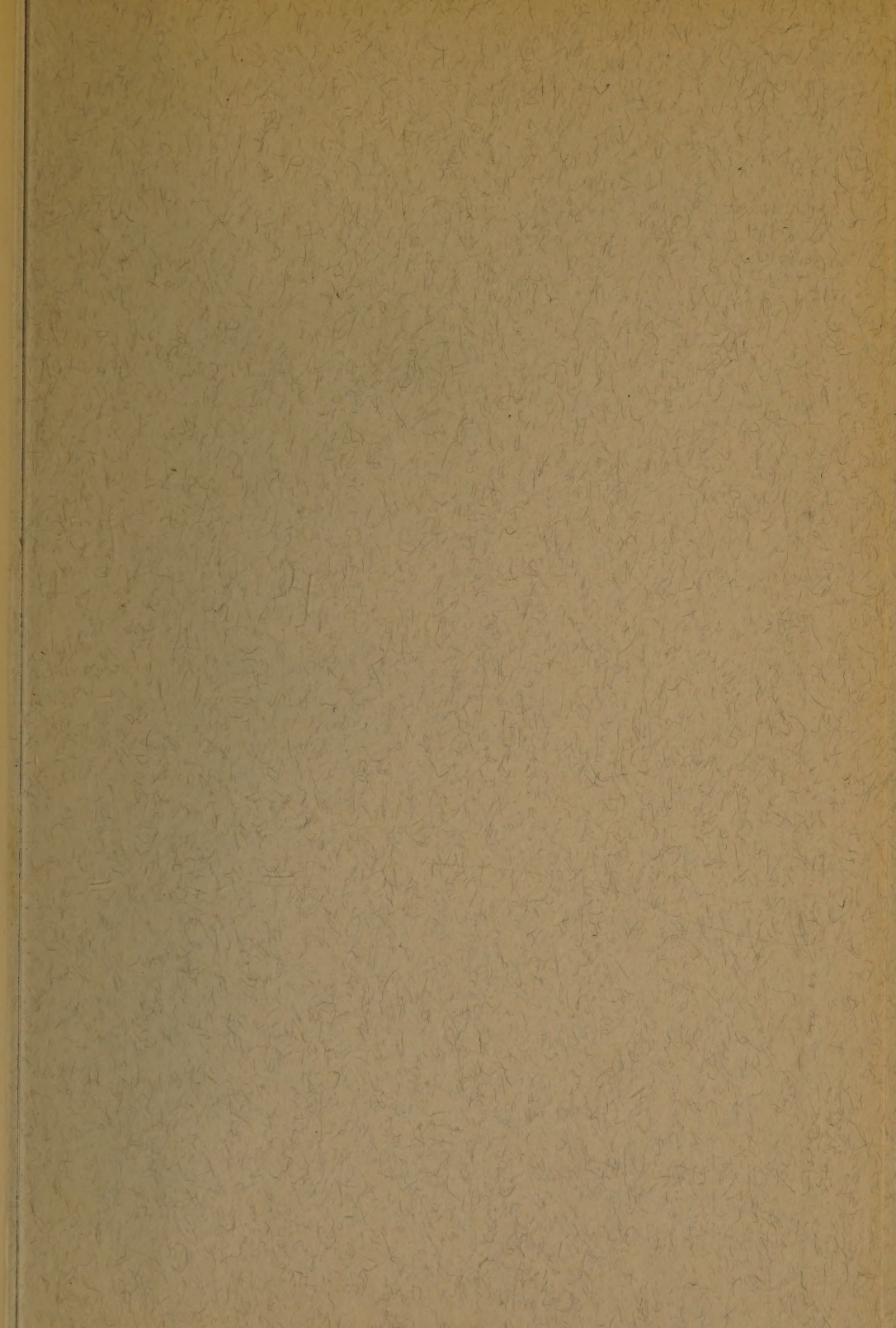








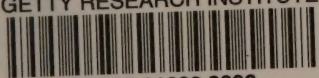




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